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ABOUT OUR CHILDREN

ABOUT our children we rear our gayest dreams, clothe them in our most poignant hopes, and probe their futures with a bright fear that is as old as the world. They will be strong and brave . . . they *must* be . . . and to their prosperous door-steps the pleasant people of the world will beat a pathway.

So run our dreams and our hopes. . . . But everything we have and all that we can do must be brought to bear on the effort to make these things come true. In the budding characters we can strive to encourage such few virtues as we, ourselves, had to pass on . . . the small, lithe bodies we can guard and develop . . . but how shall we imprint

upon their dawning little personalities that rare glamour that makes the whole world come smiling?

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Music Magazine

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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

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JAMES FRANCIS COOKE

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



SIEGFRIED WAGNER

"LAWATHA" of Coleridge-Taylor, has become an annual event at Albert Hall of London. The piece is given as a spectacular rather than as opera and it each year has a considerable "run." The first time on Whit-Monday, a number of eminent soloists, for success, and with Chief Os-kel-interpolating native Indian songs at intervals, there is small in this very colorful score should appeal.

THE BOSTON SYMPHONY opens its fiftieth season on the 1st, the guest conductor of the orchestra will be Sir George Henschel who has been concert of the organization a long time ago and was the regular conductor of its first four years of existence.

ROYAL THEATER OF ROME will on June twenty-fifth for a performance of "Martha" with the King and Queen honor with their presence, remain-ent of the performance. By commendation of Mussolini, recently made a Commander of St. Mauritzio and St. Laza-

NEW SOUTH WALES MUSIC CONFERENCE (Australia) third annual conference in May, at Pounce-Allman presiding. Two of the organization are to be voluntary registry of professions and to prepare a list of music teachers. A highly com-

SMITH, widely known as trom-poser and Chautauqua enter-ent away at his Chicago home. He had been in recital more than a quarter of a century, ten years of which he was at his own company. His com-clude chamber works, instru-mental solos and vocal ensemble

EMPER, the American violin-ist, has been so successful in her concert tour, has been appointed in the Salzburg Orchestral

MAX VON SCHILLINGS, composer of the opera, "Mono Lisa," which was produced at the Metropolitan Opera House of New York, on March 1, 1923, is announced as one of the conductors of the German Grand Opera Company for its visit to America this winter. Dr. von Schillings is widely known in Europe, both as a composer and conductor. He has held the post of conductor of the Stuttgart Court Opera, the Prussian State Opera in Berlin, and as director of the Bayreuth Festivals.

THE METROPOLITAN OPERA MANAGEMENT announces as novelties for the coming season, Moussorgsky's "The Fair at Sorochinsk," and Felice Lattuada's "Le Preziose Ridicole" (both new to America), and Deems Taylor's "Peter Ibbetson" (world premiere). Revivals will include Wagner's "Flying Dutchman," Mascagni's "Iris," Rossini's "William Tell" and Verdi's "La Forza del Destino." Another novelty will be von Suppe's operetta, "Boccaccio," with the dialogue done into recitative by Artur Bodansky.

WILHELM FURTWÄNGLER is reported to have resigned as conductor of the Vienna Philharmonic Orchestra, a position which he has held for two years. He succeeded to the baton of Franz Schalk who was preceded by Felix Weingartner.

THE WORCESTER FESTIVAL (Massachusetts) will be held this year from August twenty-ninth to September fourth, with Albert Stoessel conducting. Parker's "Hora Novissima" and Wagner's "Tannhauser" are to be the two leading choral works; and among the soloists will be Nina Morgana, Nevada Van der Veer, Louise Stallings, Ethel Hayden, Paul Alt-house, Frederic Baer and Ruggiero Ricci.

MUSICAL AND OTHER CULTURAL ARTS and entertainments are to be housed in a great center to be built in New York City by the Rockefeller interests, at an outlay of one quarter of a billion dollars. There will be a great symphony hall; four complete theaters, dedicated respectively to "a new conception of variety entertainment, to sound-motion pictures, to musical comedy presentation, and to dramatic production;" with twenty-seven broadcasting studios, some of which will be three stories in height.

THE SAN ANTONIO (TEXAS) OPEN-AIR THEATER, home of the San Antonio Civic Opera Company, was dedicated on July fifteenth, with a sumptuous "home talent" performance of the perennial "Bohemian Girl" of Balfe. The theater is located in the Lone Star Sunken Garden of Brackenridge Park. It is the third of San Antonio's municipally owned theaters, the others being the city Auditorium and the San Pedro Playhouse in San Pedro Park.

THE NATIONAL HIGH SCHOOL ORCHESTRA AND BAND CAMP, at Interlochen, Michigan, has been this year another big success. Among the distinguished guests who have spoken, or conducted rehearsals and programs, have been, Henri Verbrugghen, John Philip Sousa, Howard Hanson, Joseph E. Maddy, T. P. Giddings, Austin A. Harding, Edgar Stillman-Kelley, Percy Grainger, Carl Busch, Leo Sowerby, Hollis Dann and Peter Dykema.

THE DEBUSSY PLACE OF RESIDENCE, at 80 Avenue Foch, near the Avenue du Bois de Boulogne, has been marked by a commemorative stone set in the wall of the house by the Municipal Council of Paris.

FOR THE MOZART FESTIVAL of one week at Basel, Switzerland, in June, the operas were "Marriage of Figaro," "Elope-ment from the Seraglio," "Don Giovanni," "Cosi Fan Tutti" and "The Magic Flute," with Felix Weingartner and Gottfried Becker as conductors. "The Marriage of Figaro" is reported to have created the greatest enthusiasm, with its "exquisite music bubbling forth under his (Weingartner's) baton in all the delicacy of its every detail."

THE HOLLYWOOD BOWL orchestral concerts have had another triumphant season. Acknowledging the invaluable cultural contribution which this fine movement has made to the Los Angeles vicinage, still perhaps the most significant achievement has been its much farther-reaching influence which has come about by awaking America to the realization that, through proper organization and public spirit, a similar undertaking may be made successful in any large community.

THE CINCINNATI CONSERVATORY OF MUSIC, founded sixty-three years ago by Miss Clara Baur and continuously under the management of the Baur family, has been turned over to the Cincinnati Institute of Fine Arts, by Miss Bertha Baur, its last president and director, and a niece of the founder.

SIGNORINA ANITA COLOMBO has created something of a stir in Italian musical circles, by her appointment as directress of the famous La Scala of Milan. Already she has attracted attention as an organizer; and it was she who was responsible for the business arrangements of the recent European tour of the New York Philharmonic-Symphony Orchestra.

MASCAGNI is reported to have received an invitation from Pope Pius XI to compose a hymn for the Vatican City.

MILTON'S "COMUS," with the music of Henry Lawes, was given performances in a wooded amphitheater in the gardens of Ashbridge House (near London), on the afternoons and evenings of July eighteenth and nineteenth, in aid of the Ashbridge Endowment Fund. "Comus" was written for the first Earl of Bridgewater, then owner of Ashbridge.

THE NATIONAL ASSOCIATION OF ORGANISTS met for their twenty-third annual convention, at Los Angeles, California, from July twenty-eighth to August first. Leading speakers and recitalists were Palmer Christian, Harold Vincent Milligan, John Doane, Edward S. Breck, Frank W. Asper and Mrs. Lillian Carpenter. The union of the National Association of Organists and the American Guild of Organists was discussed.

A CHOIR OF ONE THOUSAND VOICES sang for an audience of seven thousand, at the opening of the religious festival in the Schoellkopf Stadium of Cornell University on June twentieth. The singers came from fifty churches of Pennsylvania, Ohio and New York, each group having been trained during the year by a Westminster Choir School student.

SIEGFRIED WAGNER, son of Richard and Cosima Wagner, died at Bayreuth, Germany, on August fourth, at the age of sixty-one. From early childhood he showed unusual musical ability. Because the father recognized this as not genius, he tried to turn the son to architecture; but, at the father's death in 1883, Siegfried returned to serious study of music. He first became assistant conductor and then the leading conductor of the Bayreuth festivals fostered by the indomitable Cosima. After the ravages of the World War he devoted himself to the rehabilitation of the Bayreuth Festivals; and the late departure of his mother left the success of the festival of the present summer entirely upon his hands. A composer of no mean talent, rather in the Von Weber and Humperdinck style, his works, mostly operatic, have been but little heard.

BOTH WELLINGTON AND CHRIST-CHURCH, New Zealand, have symphony orchestras which present a regular season of concerts from the standard repertoire.

MR. FRANCESCO BERGER, "the grand old man of music," still actively teaching in the Guildhall-School of Music of London, of which he is senior professor, has been added to the Civil List, a distinction carrying a pension for persons who have made large contributions to the intellectual, artistic or cultural life of Great Britain. Mr. Berger, now ninety-six years of age, has given ninety years of service to the muse of the tone art, as he began serious study at six. His sprightly articles in THE ETUDE reveal his amazing spirit of youth.

"JAZZ" is reported to be suffering a decline in popularity in the United States, with the Viennese type of music tending to supplant it.

MUZISKA, of Budapest, the foremost Hungarian musical magazine, recently published complete a translation of the address, "Musical Idealism in America," delivered last year at the Lausanne Musical Conference, by Dr. James Francis Cooke, editor of THE ETUDE, and published in THE ETUDE for September, 1929. This address has been printed in part or in whole, in nine European tongues.

FIFTEEN THOU-SAND HEAR ALL-AMERICAN PROGRAM by the Goldman Band, ran a New York headline on July 11th; and in an adjacent column one might have read, "Twelve thousand Hear Philharmonic in Beethoven-Wagner Program." And this in spite of the popular fancy that a Wagner, Beethoven or Tschaiowsky program is the strongest lodestone for the box office. More power to Mr. Edwin Franko Goldman for his championship of the American composer, and for his discrediting of the rather prevalent notion that native works are unwelcome to our audiences.



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(Continued on page 756)

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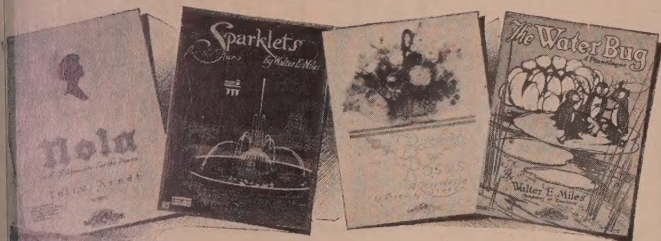
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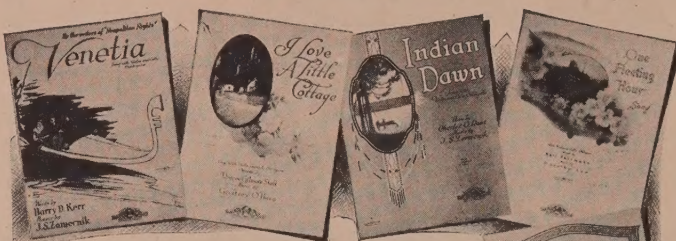


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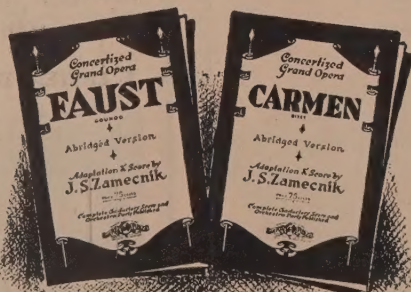
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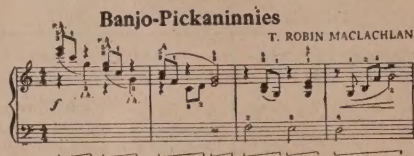
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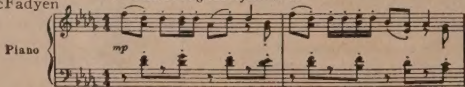
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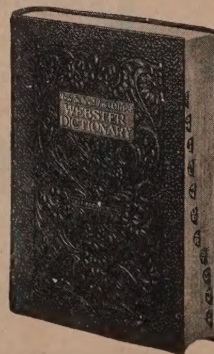
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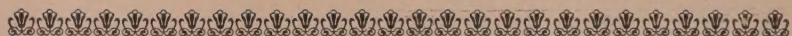
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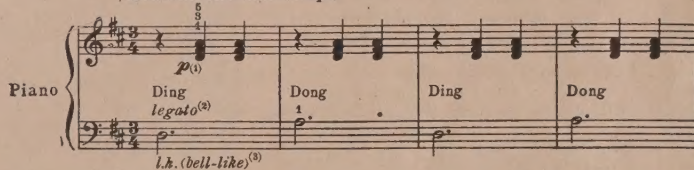
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Born in Raiding (near Odenburg, in 1811), his long life terminated at the shrine of his great son-in-law, Richard Wagner, in 1886. His father was a man of culture, who played the piano exceedingly well and who gave the son his first lessons. In 1821 the little Franz was taken to Czerny at Vienna; and the greater part of his life thereafter was spent, not in Hungary, but at Paris, Weimar and Rome. True, he did go back to Budapest some eleven years before his death, to take the presidency of the magnificent Hungarian Academy of Music; but, all in all, he was a "citizen of the world." The great school at Budapest is now known as the "Franz Liszt College of Music".

Liszt was always a Hungarian at heart and was intensely interested in the cultural development of his native land, not merely in music but also in all other fields. His very name is in this day so greatly revered in Hungary that the eyes of every Hungarian shine with joy at the mention of it. It is no wonder that his compatriots have erected a regal statue of the master seated in a huge chair, which one sees in front of the Budapest music school.

Liszt is credited with being the great exponent of Hungarian music; but a search of his voluminous compositions reveals that less than thirty of his works can be classed as strictly Hungarian. Among these are, of course, the fifteen *Hungarian Rhapsodies*. Added to these are five other rhapsodies, known as: *Rhapsodie Espagnole*; *A Munkácsy*; *Tiré de L'Album de Figaro*; *Pour l'Album de l'Exposition de Budapest*; and *D'après les "Czárdás Nobles" de C. Abranyi*. It seems regrettable that Liszt did not embody far more of the

great wealth of Hungarian folk themes in his works.

Liszt's prodigal benevolence, his greatness of heart, his breadth of vision, his princely courtesy, his pride, his wit, and his keen penetration, all were traits characteristic of the finest in Hungarian life. Like most Hungarians, he was a splendid linguist. The Hungarian language is one of the most difficult of all to learn. Because their native tongue bears little or no resemblance to that of any other European nation, Hungarians are forced to learn other languages, which they usually acquire exceedingly well.

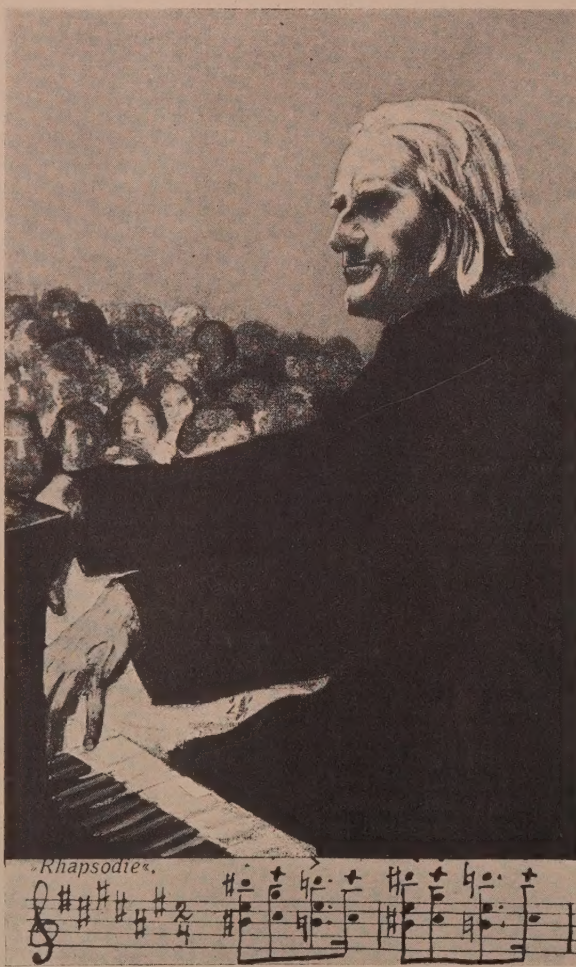
Liszt could not rise to his great heights without incurring jealousies. His various love affairs have been magnified, perhaps because he was the victim of a small army of adventuresses and because of his prominence. He was little different from most men of his time, situated as he was, except that perhaps he was a little more open.

As for Liszt's human appeal, few men of the last century equalled him. It has been our pleasure to know intimately many of his disciples. In fact we studied for some time with two of his best known pupils. The tales of his goodness, his kindness and his tolerance, are unending. He was an inspiration to all who knew him. The brilliance of his playing was mesmeric. When he played, he and the piano became one. Liszt was the first to carry the piano to orchestral dimensions.

Finally, when all is said and done, perhaps Liszt's greatest achievement was

the creation of the Symphonic Poem. The old-fashioned symphonic barriers were detestable to such a genius. His symphonic poems have influenced all musical composition from that time on. There is a majesty about the Liszt symphonic poems that has compelled all musicians to recognize the master as one of the great composers of all times.

The "Majesty of Liszt" was perhaps best manifested by the homage that was instinctively paid to him, by everyone from potentate to peasant. Wherever he was, he held court. He traveled with a retinue of worshippers that any monarch might have envied.



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Possibly at some time in the future someone will invent a super-television-telephone of adequate dimensions so that two persons can hold communication and at the same time watch each other's behavior at opposite ends of the ether waves. Not until such a contrivance is made practical can we have anything "over the air" that will approach even approximately a real music lesson given in person.

Even with such a super-hyper-hearall-seeall-ograph, the teacher could see only one side of the pupil and the pupil only one side of the teacher; so that the countless variations of hand and arm position which arise in playing an instrument could not be observed by either of the two interested parties.

Everyone who knows anything at all about teaching knows that a very large part of the value of the lesson in person comes from the ability of the teacher to observe, to diagnose, to make immediate and helpful corrections (sometimes with his own hands molding and assisting those of the pupils) and at the same time to communicate by means of personal enthusiasm and by example the inspiration that builds ambition and leads to success. Perhaps this represents seventy percent of the value of the lesson.

Lessons over the air, therefore, will not and can not take the place of real instruction in person. The regular high class musical programs, such as we have been hearing, are of enormous value in supplementing the work of the pupils. At the same time, and in a similar way, we are confident that the radio will in the end become one of the strongest assets of the teacher.

Without the diagnostic and corrective services of the teacher "in person," radio lessons have about the same value as dental or tonsorial services over the air. We may listen with profit to the advice of the dental goods manufacturers who sponsor Amos and Andy or Will Rogers; but if we would have a tooth filled the dentist would have some difficulty in trying to do it if we were a hundred miles away. Instructions as to how to cut one's own hair, via radio, certainly may be given; but—??

The baffling problems in sound recording, sound transmission, and in sound motion photography have been solved by scientists to an amazing degree and are already contributing hugely to the practical, economic and social progress of the public as a whole. We are better informed, happier and more capable, because of these great mechanical triumphs of man. The wise people at the head of enterprises for the manufacture of these devices must in the long run recognize the natural limitations of all mechanical devices and see to it that they are employed to our advantage within these limitations.

There are certain things that science never can do. As one noted actor put it recently: "I can send a kiss to my sweetheart over the phone, over the radio and over the talkies, so that she can actually see the kiss and hear the smack; but for some peculiar reason she is not quite satisfied with these long distance kisses."

The Etude is especially proud of the unusual character of the material and illustrations used in this issue. Many of the rare illustrations appear for the first time in America. We desire to thank Prof. Erno von Dohnányi, the President of the Royal Hungarian Academy of Music, Prof. Béla Bartók, Dr. Robert Meszlényi, Secretary of the Royal Hungarian Academy of Music, Mr. Gustav Barczy, of the well-known firm of music publishers, Rózsavölgyi és Társa, of Budapest, Mr. Arnold Somlyó, of Budapest and Mme. Yolanda Méri, of New York for their fine spirit of cooperation in preparing this issue.

THE ETUDE MUSIC MAGAZINE was so enthusiastic over the possibilities of the radio that it conducted Etude Radio Hours for over two years. However, it never attempted to usurp the position of the legitimate teacher by giving lessons, because we were convinced that this was fundamentally impractical and impossible.

A HUNGARIAN CONCERT THIRTY-TWO HOURS LONG

THE Hungarian love for music is often akin to intoxication, in that the listeners and players are overwhelmed by its charms, and stop only when exhausted.

Recently a Hungarian nobleman of highest renown recounted to us an experience he had in his youth with a party of students. One night at nine they engaged a Hungarian band to play for them. All that night, and all the next day, and until five o'clock of the following morning, they played continuously. The first musician to give up was the Cimbalom player who was so exhausted that they could not go on, after thirty-two hours of Hungarian folk-songs.

A singular thing about the Hungarians and their music is intimated in the old saying, "We are happiest when we are sad." They seem to experience a kind of ecstasy in sad music which is translated into joy instead of sorrow. Once we played some very sad old Magyar themes for an elderly Hungarian count, and he burst into tears. Of course, we stopped at once, but his wife cried out, "Go on! Go on! He is enjoying it so much!"

One Hungarian friend said to us recently, "We like sad music so much that I think that we would even listen to a funeral march at a picnic."

WHERE ARE THE GREATEST PIANO TEACHERS?

IF "distance lends enchantment to the view" it certainly does also give many students the idea that they must go to the ends of the earth to reach some master adequate to bring them to the highest standards of efficiency.

In many instances there could not possibly be a greater mistake. On a recent tour of the West we found in one center, little known in comparison with Berlin, Leipzig, Budapest, Paris, New York, Boston, Philadelphia or Chicago, pupils playing with a finish and excellence that was distinctly first class.

We had barely heard of the teacher of these pupils but he was producing players that any great music school might be proud to claim. Yet, almost under his nose, there were pupils who were dissatisfied and planning to go to some far distant city to get "superior" instruction. In all probability they would run the risk of getting with some teacher who could not do half as well.

It is true that the great metropolis attracts far more teachers of ability than the small center, but, where there is really a superb teacher at home, stick to him until you are convinced that there is nothing more for him to teach you.

On the other hand it is a great mistake to remain with an inefficient teacher through a mistaken idea of loyalty. We knew of one voice teacher in London who was great only in his own imagination. He was a man of much personal charm and magnetism who vociferously proclaimed his marvelous skill and so convinced his pupils of his priceless powers that many remained with him for years. Yet, he never produced a single pupil of real ability.

The Spirit of Hungarian Music

From An Interview with the Distinguished Hungarian Pianist

YOLANDA MÉRÖ

Mme. MÉRÖ was born in Budapest. She began to study the piano at age of five; and her progress was so remarkable that she was admitted to the Conservatory at an age far below that required by the authorities. Here she studied with a famous Liszt pupil, Auguste Remnebaum. She won the state prize on two occasions. Her début was made with the Dresden Philharmonic Orchestra, when she played the A Major Concerto of Liszt. Her American début was made with the Russian Symphony Orchestra, in

1909. She has played very extensively in all parts of the United States, Mexico, Cuba, South America, and in most of the musical centers of Europe. In 1908, she was appointed professor at the National Conservatory in Budapest. In 1909 she married Mr. Herman Irion of New York (manager of the Steinway Piano Company). Few people are qualified to speak upon Hungarian music with more authority. Interviews with Mme. MÉRÖ, on Piano Playing, appeared in THE ETUDE for May, 1916 and April, 1926.

The spirit of Hungarian music is different from the spirit of Hungarian art or Hungarian literature, expression of the spirit of the people. Because of its geographical position, Hungarian art is possibly more American than that of other

have stood upon the ruins of that vast majestic nation of white marble, in the city overlooking the modern city of the distant stretches of the Danube. I have listened to the story of the lives of heroes who on that spot stood over again as a barrier between civilization and the rabble of the Orient straining with its desire to conquer all the lands to the west. One realizes what Hungary means to the world of today. Fisher's Island would be a shrine of all occidental art. You wonder that Hungarians bow their heads back with pride, when they think of the wonderful past of their country and the part it has played in the world.

An Imperial City
 When one enters Budapest, the first vivid impression on the stranger is that of a city of contrasts. He is amazed by the size and magnificence of the Houses of Parliament, impressed by the grandeur of the Danube, in his commanding position overlooking the city. The up-to-date shops and the fine orderliness of the main street, Andrássy Ut, surmounted by the parks, the museums and the art galleries, all combined in the world, soon make one realize that Budapest is one of the most imposing cities in the world.

Gypsy Influences
 One may say that the thought of music and melody has possibly thought first of the Gypsy population of Hungary. The Gypsy population of Hungary is a small part of the Gypsy population of Europe; but, because these Gypsies have been persecuted in most European countries, many have settled and have grown rich. Their music is remarkable, and Hungary is proud of their accomplishments in music, but they represent but a small part of the real music achievement of Hungary. One may say that Hungary is a land of pianists and point to the names of Liszt, Dohnányi and others, forgetting the great field of violin playing, with Reményi, Joseph Auer, the pedagogical school of virtuosos, or Kodály in the field of composition. Hungary in all its branches has been a land of music for half a century. It is especially unique, because of the number of performances of operas. Chorus singing is also popular and symphonic concerts are of a high level. The great con-

servatory is one of the best equipped in the world. The prices for instruction, for talented students, are almost nominal. The staff of professors is one of the finest of its kind in the world.

As Mendelssohn was the founder of the Leipzig Conservatory, so Liszt was the founder of the National Conservatory at Budapest; and his great statue on the front of the building typifies the highest in Hungarian musical ideals. In fact Liszt is the prototype of the best in Hungarian art. He is absolutely alone in his field, as a man and as a musician.

A Charitable Soul

THE MOST DISTINGUISHING characteristic of Liszt was his amazing generosity of spirit. The man who all his life put others first and sacrificed himself time and again for his art had something colossal in his soul, which cannot

be described with words. It was Liszt who, recognizing the genius of the outcast Wagner, made possible the production of "Lohengrin" and "Tannhäuser" in Germany and thus fostered one of the greatest geniuses in the world. It was Liszt who brought the French master, Berlioz, to the fore.

Liszt's championship of the works of Chopin showed his greatness of divination. He identified Chopin at once, but the delicate, feeble French-Pole was no one to exploit his own works. This Liszt did in magnificent fashion, as he did also in the case of Schumann who was looked upon as a great modernist in that day. Liszt, it is said, was also the first to play the last Beethoven sonatas in public.

It should be remembered that at the beginning of his career Liszt lived in an atmosphere totally different from that of today. He may be said to have been the

first of the great virtuosi pianists. And who, indeed, has surpassed him since? The programs in that day were wholly unlike those of the present. Recitals of a single artist were rare. The programs were made up of contributions by several different performers. It was necessary to command public attention, as, indeed, it is almost everywhere today, by means of certain brilliant pieces that would appeal to the general public. Liszt put these upon his programs and thus won the criticism of the hidebound conservatives. But Liszt was too big to be affected by that. He was the first to give, in broader sense, a hearing to the Beethoven symphonies, because there were so few orchestras to perform them. He made them known in his own piano arrangements. Because so much of his music, in the way of arrangements and in the way of brilliant concert pieces, has been played, the public has rather forgotten his other music of a more serious nature, which deserves a place on all modern programs and which, to my mind, is infinitely more valuable as art than the curiosities of modernism which pianists introduce in this unromantic age—curiosities written often by composers who are mere pygmies in comparison with Liszt.

A Man of Poise

IN FACT Liszt was so big in every way that, if he had not entered the domain of music, he might have triumphed in almost any other line. His wit and poise were amazing. Once, when he was playing for the Czar of Russia, the Czar commenced to talk. Liszt stopped instantly, which so angered the Czar that he demanded to know why he had stopped; to which Liszt replied in his dignified manner, "When the Czar of all the Russias speaks, others must be silent."

Even when friends went to him and pointed out that his son-in-law, Wagner, had taken the theme for the great bells in the *Holy Grail Scene* in "Parsifal" from Liszt's "Glocken von Strassburg," Liszt replied patiently:

"We can wait. Anyhow, someone will hear it now."

A Trail-Blazer

DURING HIS LIFETIME Liszt was the veritable torch of musical progress in Europe. Consider for a moment his amazing influence upon his pupils. He never accepted any money from them. What he demanded was proficiency. If a pupil had the audacity to come to him with inadequate preparation, it made him indignant and he would thunder, "Am I a piano teacher?" James Hinkley, in his biography of Liszt, enumerates some four hundred students who came under his influence. The lessons were not lessons in the ordinary sense but more like conferences or *soirées*, in which the criticisms of the master and possibly some of the students were given in the most helpful manner.

Some of these studied with Liszt for a comparatively short time; others were



YOLANDA MÉRÖ

associated with him for years. In order to show just how remarkable the influence of this great Hungarian was let us mention a few of the most famous and see how his ideals and his genius spread out to all lands. In making up this list we are taking only those names likely to be best known to American readers. The birth place of each is also given.

Amy Fay—United States of America
Julia Rivé-King—United States of America
Sofie Menter—Germany
Auguste Rennemann—Hungary
Adele Aus de Ohe—Germany
Eugen d'Albert—Scotland
Isaac Albeniz—Spain
Conrad Ansoerge—Germany
Walter Bache—England
Karl Baermann—Germany
Albert Morris Bagby—United States of America
Franz Bendel—Germany
Arthur Bird—United States of America
Bernhard Boeckelmann—Holland
Alexander Borodin—Russia
Louis Brassin—France
Hans von Bülow—Germany
Giulio Ricordi—Italy
(nom de plume, J. Burgmein)
Richard Burmeister—Germany
Peter Cornelius—Germany
Leopold Damrosch—Germany
Arthur Friedheim—Russia
Salomon Jadassohn—Germany
Alfred Jaell—Austria
Rafael Joseffy—Hungary
Ippolitov-Ivanov—Russia
Wilhelm Kienzl—Austria
Karl Klindworth—Germany
Alexander Lambert—Poland
Frederick Lamond—Scotland
Eduard Lassen—Denmark
Emil Liebling—Silesia
Louis Maas—Germany
William Mason—United States of America
Edward MacDowell—United States of America
Max Meyer-Obersleben—Germany
Moritz Moszkowski—Poland
J. Vianna da Motta—Portuguese Africa
Felix Mottl—Austria
Otto Neitzel—Germany
Arthur Nikisch—Hungary
John Orth—Germany
Karl Pohlig—Germany
Silas G. Pratt—United States of America
Joachim Raff—Switzerland
Alfred Reisenauer—Germany
Moriz Rosenthal—Austria
Nikolai Rubinstein—Russia
Camille Saint-Saëns—France
Emil Sauer—Germany
Xaver Scharwenka—Poland
Giovanni Sgambati—Italy
William H. Sherwood—United States of America
Alexander Siloti—Russia
Friedrich Smetana—Bohemia
Bernhard Stavenhagen—Germany
Frank van der Stucken—United States of America
Karl Tausig—Poland
Vera Timanov—Russia
James M. Tracy—United States of America
Felix Weingartner—Dalmatia
Count Geza Zichy—Hungary

An Apostle to the Far Countries

NOT ALL of the musicians on this remarkable list went to the master solely for pianoforte instruction. Some went for help with their musical compositions. Nevertheless it was for his advice in pianoforte playing that he was mostly sought. Probably no such classification, showing the far-reaching influence of Liszt, has ever been prepared before. You see, it reached out to all lands. Of particular interest to Americans is the fact that of this group of sixty-odd notable names twenty-nine have toured in America as pianists, eight have conducted large symphony orchestras in the United States, and twenty-five have been engaged in teaching in America, many of these for years. Mason, Joseffy, Sherwood, Pratt, Orth, Maas, Liebling, Lambert, Bagby, Baermann, and Julie Rivé-King have taught here for a lifetime. In fact it would not be an exaggeration to say that Liszt's pupils have given, in the aggregate, at least five centuries of teaching years in our country. Only by such an unusual presentation of such a fact can one realize what the force of the influence of this great Hungarian genius has been upon the shaping of pianistic art in the United States. Do you wonder that we of Hungarian birth thrill with pride when we think of Liszt's accomplishments?

The greatness of his soul was shown by the slight attention he paid to his own selfish ends. He was always giving, giving, giving, of his services as well as of his means, for charitable causes. He must have made a great deal of money. It has been reported that his receipts for

three concerts in Paris were around twenty thousand dollars, a fabulous sum for those days. Yet Liszt died comparatively poor. Sofie Menter once asked him to go to St. Petersburg to conduct a performance of his great oratorio, "St. Elizabeth." Liszt replied that he was very old, and that the trip would be an expensive one for him, noting that he would have to take a carriage from the hotel to the railroad and back. Reading between the lines, it is clear that Liszt's means were restricted. Think of poor Liszt being obliged to count his pennies in this fashion, after having given such wealth to the world!

The Leaven of Hungarian Art

WE NOTE that Hungarian music, art and literature are gradually commanding more and more attention. The literary and dramatic works of Molnár, Lengyal, Vajda, Herczeg, Drégely, Biro and Brody as well as the paintings of László, Munkacsy, Benczur, Glatter and Mednyánszky, are becoming better known every day. Molnár is one of the most successful of living playwrights.

Music in Hungary is by no means looked upon as the prerogative of the professional. There is an astonishing number of exceptionally fine amateur performers. In my own social set in Budapest there were four such young ladies, almost any one of whom might have made a brilliant success on the concert stage. Practically all members of the aristocracy are musical, and many are accomplished performers. This is a tradition in Hungary and accounts in part for the lofty regard of this nation for the most beautiful of arts.

Dots and their Values

By GLADYS M. STEIN

Most young pupils know that a dot after a note prolongs its value by one-half, but few pupils realize that a second dot adds one-half the value of the first dot and that a third dot adds one-half the value of the second dot. The following exercise



shows that a whole note with three dots after it is equal in duration to a whole note, half note, quarter note and eighth note all tied to the first note.



HONOR TO A FAMOUS MUSICIAN

One thousand Gypsy musicians participating in a memorial ceremony to Radics Bela, the famous Gypsy violinist who died recently in Budapest.

Open the New Musical Seasons Brilliantly by Spreading the Gospel of Music

By HERMAN LIEBMAN

Part II

Your Attitude to the Teacher

THE MUSIC teacher, great or small, belongs to that order of society who lives and radiates nothing but beauty and harmony and peace. Whether it is the great master giving the finishing touches to his celebrated artist-pupil or the unknown young teacher giving his first lesson to an urchin, they are doing essentially the same thing, namely, teaching humanity to express itself through the medium of music.

Respect your music teacher and do not hesitate to show him that respect. Speak of him and recommend him to your friends as you would your favorite physician. It is a simple and very tangible courtesy highly appreciated by the teacher, who, obviously, can not be expected to solicit pupils himself.

Pay the lesson fee and pay it promptly. Irregularity in lessons and lapses in payments worry the teacher and prevent him from giving his best efforts to his profession.

To be a progressive and interesting pedagogue the music teacher must have time to practice, time to study new teaching methods and material, time to attend concerts, time to relax and time for his private family life. For these reasons and also because teaching is so exhausting physically and emotionally it is impossible to teach more than several hours each day. Every appointment, therefore, is of vital economic importance to the instructor and must be so regarded by the student.

In general, a better understanding of and a more sympathetic attitude toward the music teacher will certainly go far in raising the standard of musical education in America.

Music Making at Home

THE HOME is the ideal place to make and enjoy music properly. One may sometimes attend an opera or a concert and be thrilled by the marvelous singing or playing, but it is only in the home that music becomes a truly personal and intimate experience.

It is impossible to overestimate the value of getting together once or twice a week and playing duets, trios and singing in small choruses. It is a beautiful form of social intercourse which brings children and adults together in an atmosphere of harmony, cooperation and friendship.

Music making at home makes life more interesting and more attractive. It balances and corrects the "street" influences which often lead to much evil and unhappiness.

It is when good music makes its way into the household commodity that a nation is said to be musically educated. As Bach, Beethoven, Chopin and

Music Making Outside the Home

FOR THE more complex forms of musical activity, such as the oratorio, it is necessary, of course, to go outside the home. The Grammar School, High School and College are excellent vehicles of symphonic training.

To the more ambitious and students the Orchestral Societies and the professional training of the high school.

In the field of choral singing opportunities are no less numerous. Large and small singing groups, clubs, and particularly the church are all very inviting creative outlets for musical energies within us.

There is nothing more relaxing and refreshing for our tired nerves than joining some serious organization and forgetting our cares in the divine harmonies of a Mozart or a Beethoven.

Attending Concerts and the Living Artist

TO HEAR great music inspired by the living artist is a privilege we must often go to the opera, the concert hall, the phony, the opera, or the recital to hear the living voice or see the living artist.

Another very moving form of music is the negro spiritual. This is our own and probably America's greatest contribution to music so far. To hear artists render spirituals is an experience, indeed.

And, of course, we must hear the great master-soloist of the piano, the cello, the harp, and the various singers.

Creative Listening

TO LISTEN intelligently is to feel deeply is to perpetuate itself in our own imagination that image of Beauty which the composer has captured out of his own deep, serious being.

To feel deeply is an emotion which perpetuates itself in our just as the composer records his experience in music, so do our experiences, awakened by that music, engrave themselves indelibly on our character.

Nothing is lost. Each moment of joy, each moment of beauty, of the beautiful in life or in art, crystallized and reflected in our compositions all contribute to our existence and endow our lives with depth, sympathy and understanding.

(Continued on page 691)

Visits to European Musical Shrines

HUNGARY'S RICH GIFTS TO MUSIC

NINTH IN THE SERIES OF MUSICAL TRAVELOGUES

By JAMES FRANCIS COOKE

GREATEST surprise for the tourist of Europe is undoubtedly Budapest. With the exception of Paris, it is without doubt the city on the Continent; and of features which even the richest capital might be glad to possess is the Danube, which separates old Buda from the modern Pest. Second, there is an atmosphere doubtless fostered by the presence of mineral springs, many of which are charged with radium, which makes the kind of champagne-like atmosphere unforgettable. Third, there is the sense of being on the fringe of the world, yet in a civilization as modern as the most up-to-date city. If Budapest were on the Atlantic, no American tourist would miss it; and we have a considerable number of Americans who go as far as Vienna to make the mistake if they do not take a few more hours to see this city. The Hungarian language, as is generally the case, is of no kinship to that of any other European; but English is taught in Budapest and many people in the shops speak it adequately. The German still survives in the streets, and French is generally the language of the cultured classes; so that an American will find himself

Native Citizenry

HUNGARIAN people are, in general, a delight. The great majority are highly intelligent, splendid-looking, and in a manner which might be called "Bourgeois" or "Bond Street" envious; the women, imbued with a native courtesy, the pride of bearing, and the readiness of the populace; all of which is a visit to the Hungarian capital

Hungary, or, as the Magyars call it, Magyarország, was settled by the Magyars under Arpad, about 895 A. D. It became a Kingdom, under St. Stephen, in 1000. Then, it was severely attacked by the Mongols in 1241. During the next two centuries, it was for a time united with Poland, and later it was united with Bohemia. For nearly three centuries it was the ground of battles between the Cross and the Crescent; and it was not until 1718 that it was given back in its entirety by the Turks. It was the bloody barrier between the East and the West; and vast numbers of Hungarian lives were spent on preserving it.

This was an epoch in history when Hungary was the crucial spot of Christian civilization; yet few people to-day, in our country, realize and appreciate the momentous part played by the Hungarians in that great period. An examination of historical maps reveals that the boundaries of Hungary have been fluctuating for a millennium. Just now Hungary is writhing over what it feels is a monstrous reduction of its territory, as a result of the World War. Ask any Hungarian what he thinks of the peace of Versailles, and he will tell you that, instead of one Alsace-Lorraine, Europe now has a score. Hungary demands that the lands taken from it shall be given back; and, in order that this demand be impressed upon the eyes of the world, you will find every day in Budapest a certain statue where Boy Scouts stand guard all day long and will stand in protest until there are restored to Hungary what it believes are its rights. The dramatic prayer of Hungary at this moment is:

*I believe in God; I believe in the Unity of my Country;
I believe in one eternal divine justice;
I believe in the resurrection of Hungary.*

Amen.

The population of Hungary before the World War was 20,866,487. Its present population is 7,606,971. Its territory as shown by the following map has been reduced almost to one fourth what it formerly possessed.

These facts are given to show how the



dominant nationalistic spirit of the people is as active to-day as ever in the past.

A Musical Nation

FROM A MUSICAL standpoint, Hungary is one of the most interesting and fascinating of all countries. Music is instinctively a part of the creed of every Hungarian. Many, alas, when they think of Hungarian music, associate it solely with Gypsy music; when as a matter of fact, the playing of the Zigeuners represents only a very small part of Hungarian mu-

sical life. Gypsy music is extensively covered in another article in this issue of THE ETUDE MUSIC MAGAZINE, so that it is unnecessary to refer to it here, save to say that in Budapest one is rarely out of the sound of a Gypsy band. In the Hotel St. Gellert, the Dunapalota, the Hotel Hungaria, the Hotel Pannonia, the Hotel Ritz, and in other first class hostelryes, Gypsy bands play daily and far into the night.

The Hotel St. Gellert, which is owned by the city of Budapest, is one of the most astonishing hotels in the world. It is located over a famous spring yielding 2,000,000 litres (473,171 gallons) of water daily, which comes out of the earth at 46 degrees Centigrade (114.8 degrees Fahrenheit). Here one finds not only a perfectly huge modern bathing establishment, but also an outdoor swimming-bath surrounded by beautiful flower-grown classical terraces and provided with electrical contrivances which make an artificial system of waves and surf of which Atlantic City might be proud. In sparkling, clear water, the citizens of Budapest disport themselves and then adjourn to the terraces to dine or have tea to the music of the inevitable Gypsy orchestra. Surely the Hungarians have solved the secret of enjoying themselves in a most healthful and delightful manner.

National Music Schools

A CONSERVATORY of music was founded in Budapest as early as 1839. It was called the Pest-Buda Musical Society's Conservatory, and it later became the National Conservatory. Thus the great music school at Budapest was established some three years before the famous German Conservatory at Leipzig. This was followed by the Buda Academy of Music and the Philharmonic Society's Conservatory of Music. The Hungarians, however, insisted that there be a State Conservatory, endowed, and with the standing of a University; and in 1873 the Academy was organized; and it was opened in 1875 under the direction of no less a musical genius than the great Franz Liszt. This likewise stimulated an interest in the orchestra and the opera, once composed largely of alien performers, but now almost entirely Hungarian. In 1919 this great institution came under the direction of the master violinist, Jenő Hubay; and, in 1925, on the occasion of its fiftieth anniversary, it was re-named in honor of its founder, the "Franz Liszt College of Music."

Jenő Hubay, in speaking of this great institution, said: "The principal task of the College of Music must be—while representing and asserting the great traditional artistic principles of mankind—to foster and further the national spirit and national endeavors and to enforce the same in every branch of its teaching."

A Musical Credo

"THERE ARE extraordinary possibilities for the development of musical art. Our College must not close its doors to natural changes and transformations; but it would be fatal to experiment with the acceptance of disputed and doubtful theories, in whatever branch such may be launched; for such a process would involve the destruction of the well-tried and



ADMIRAL HORTHY
REGENT OF HUNGARY

successful good without gaining in its place any new basis of a safe or sound character. Any arbitrary alternation of acknowledged artistic principles can at all times result but in hesitation and uncertainty impairing the even character and the continuity of the teaching; and, in consequence, the pupils—however talented they may be—must, owing to the lack of a sure basis, falter as they enter the paths of their art, whereby any advance in their profession is considerably impeded.

"The Hungarian nation loves music and has an extraordinary bent for the musical art. It possesses a unique treasure-house of folk-songs; it has a folk-music of its own; and, indeed, it has its own peculiar national instruments, such as the "furulya" (rustic reed), the "tarogato" (kind of oboe) and the "cimbalom" (the gypsy cymbal). Its musical culture has risen to a very high level. There are large numbers of talented musicians in the country. In proportion to the population of the country, the number of artists who have won recognition all over the world is extraordinary. And there can be no doubt that since its establishment the College of Music has exercised a decisive influence on all these circumstances, and that its activity not only is to the glory of our country but also is destined to render services of ever increasing importance to the musical culture of mankind at large."



THE STATUE OF WASHINGTON IN
BUDAPEST



BUDAPEST

A Notable Alumni

AMONG THE MANY famous pupils from the institution, whose names are known in the United States, are Béla Bartók, Erno Dohnányi, Zoltán Kodály, Fritz Reiner, Leo Weiner, Yolanda Méro, Ervin Nyiregyházi, Eddie Brown, Erna Rubinstein, Joseph Szigeti and Franz Vecsey; while, in addition to Liszt, Volkmann, Erkel, Popper and many others have been among the teachers. The present artistic director is the great Pianist-Composer, Erno Dohnányi.

The school is located in one of the very finest buildings of its kind in the world. In fact, it is a veritable palace. There are two excellent halls and many finely equipped classrooms. There are some seventeen principal departments with seventy-seven professors, and thirty-one sub-departments with one hundred and twenty-two teachers. The library contains nearly one hundred thousand works, including most of the books and instruments owned by Franz Liszt. It is with pleasure that the American visitor sees pianos of American make, such as the Steinway and the Chickering, in which Liszt took great pride.

Liszt Mementoes

AMONG the most interesting exhibits in the Liszt Museum are pianos which belonged to Beethoven, one of which is alleged to have been employed in composing the "Moonlight Sonata." Another curiosity is a desk belonging to Liszt, in which there was a drawer containing a small clavier key-board for convenience in writing. While visiting this Museum, just as in the Louvre, La Scala, the Prado, and the Vatican, we found American *ETUDE* readers. Our compliments to the lady from Indiana whom, as she did not understand German, we had the pleasure of piloting through the Museum.

Erno Dohnányi is the reigning musical figure in Budapest. We had known him well in America, and he received us most hospitably in his lovely home in the suburbs, whither we went with his brilliant American-born pupil, Edward Kilenyi, whose future at the key-board is bound to be a sensational one.

At the Opera

AT THE SPLENDID Opera House we were fortunate in hearing Ferencz Erkel's famous opera, "Hunyádi László," beautifully produced. Erkel, who was born at Gyula, Hungary, in 1810, and who died in 1893, is one of the most revered figures in Hungary, holding a position much as does Glinka in Russia.

The list of eminent Hungarian musicians deserving of attention in this issue would fill a whole page of *THE ETUDE* in fine type. Apart from those we have named we might enumerate Eduard Poldini (Italian extraction, but born in Hungary), Franz Lehár, Emmerich Kálmán, Artur Nikisch, Albert Szirmai, Theodor Szántó, Fritz Reiner, Isidor Philipp (spent practically all his life in France), Stephen Heller, Erno Rapée, Franz Vecsey, Emil Telmányi, Edmund von Mihalovits, Albert Siklós, Béla Diósy, Demény Dezső, Franz Hegedüs, Viktor Purébl, Eduard Reményi, (Gypsy), Franz Ripka, Ernst Fodor, Karl Goldmark, Anton Fleischer, Emanuel von Hegyi, Dr. Otto Herz, Stephen von Hodula, Emmerich von Keéri-Szántó, Dr. Robert Meszlényi (managing director of the national conservatory), and Emmerich Molnár.

"For millions of Europeans, America means jazz, and jazz means America; and to every thoughtful European it is an affliction and an offense. . . . Jazz failed to produce any composers of its own who amounted to much; while European composers of standing who coquetted with it for a moment merely registered grotesque failures."—ERNEST NEWMAN.



ROYAL HUNGARIAN OPERA HOUSE, BUDAPEST

Three Notes Against Two

By E. E. EDWARDS

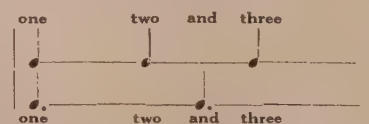
A VERY simple method of teaching students to play evenly three notes against two is to make a diagram like the following:



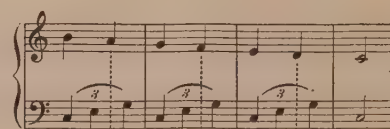
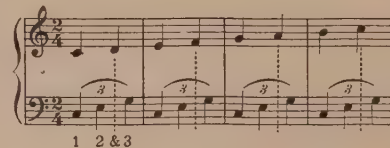
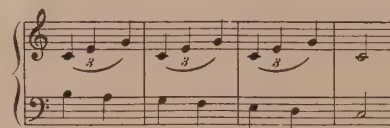
There are three even notes in one part and two even notes in the other.

The lower and upper parts begin at the same time on the first beat. The first note in the lower part is as long as one and a half notes in the upper part.

The note comes on the count and the line following represents the length of time the note is held. The counting can be thus



The second note below comes on the *and*, that is, the last half of the second beat. The following exercise should be practiced alternating the two parts so that both hands will get equal practice.



ROYAL HUNGARIAN FRANZ LISZT COLLEGE OF MUSIC IN BUDAPEST

Auditions for Sound Film

By JULIETTE LAURE

NOW THAT the sound films such serious inroads upon the lines of musical activity, and engagements in operetta, musical vaudeville and movie prologues, it is possible, almost the only way, for singers to "even things up" in these same sound films. Much more than done, however, for, while loud in proclaiming their ambition to cover and exploit fresh young truth of the matter is that a singer, however talented, has difficulty in obtaining even an audition from the big movie companies unless "influence" or money.

Star material is wanted, but must be already made and have worth and drawing power in opera, musical comedy or radio work. McCormack, Lawrence Tibbett, King, Grace Moore, Al Jolson, if they were not engaged men of their respective merits, but the enormous "box-office" value names. No producer, so far, has the slightest desire to experiment with unknown name or talent, however lent.

For the beginner there is no musical pictures, save in the cinema, over, new as this field is, it is already crowded, although the gates do not close, and then, for any singer with patience and perseverance.

In seeking an audition for one must first write a letter to the director of the studio, giving address and telephone number (imperative, as they will not write and state one's age, height, weight, eyes and hair, previous experience and type of voice. These letters and when a new production is on the applicant is notified when to report for an audition. Auditions do not greatly differ; there are a few points to be observed which will be found of great assistance.

Firstly: Don't sing an operatic song. Sing something light and attractive in English, paying particular attention to diction and enunciation.

Secondly: Pay strictest attention to tone quality and bear in mind of moderate volume and good diction far preferable to the big, blaring tone that sings out of tune.

Thirdly: Be sure to select a song which displays your best tones, style and so forth in the first few measures. It is all you will be allowed to sing. Directors listen to dozens of auditions and there is not sufficient time to permit each applicant to sing more than a few measures. Consequently you must make every note count. Ineffective passage is toward the end of the song.

Most of the more popular songs have a chorus. If you sing the best part of the song. If you omit the verse and sing the chorus. They will not care where you begin or at what point you begin. Make it brief. The judges at auditions are experienced, and can tell in two or three measures whether or not a voice is good. Therefore you can simplify the song as well as for them. Your song with care.

And, finally, wear your best clothes and look your very best. It goes a long way in these



A GYPSY MUSIC SCHOOL

This remarkably humanistic picture, by Johann Valentiny, hangs in the Royal Hungarian Franz Liszt College of Music in Budapest. It was photographed for the first time especially for *The Etude Music Magazine*.

The Endless Fascination of Hungarian Gypsy Music

By JAY MEDIA

IN THE PAST year a Hungarian Gypsy fiddler died in Budapest. One hundred thousand people took part in his funeral procession. His name was Radics Béla (or, in our order, Béla Radics). He was called the King of the Gypsy Musicians. He was due to the hospitality of Gustav and Victor Alberti, of the publishing firm of Rozsevolgyi, to hear this amazing musician, and he had an unforgettable opportunity. One evening he played for us for an hour at the Hotel Pannonia, where he had been for years with his Gypsy

and his violin made at once a classical beauty. Attired in a dark suit, grey haired and stately in manner, his face radiated the history of a life. With every movement of his hand seemed to implore the auditor to listen to get the full meaning of the musical message he had to bring. Béla was born in Miskolcz, 1867. His father, Radics Vilmos, a bandmaster in Borsod. In 1890 he went to Budapest, with a recommendation to play at the Millennium Exhibition. Since that time he has played at the Hotel Pannonia and Hotel Hungaria, and has been heard by thousands of people. He has repeatedly entertained the rulers of Europe, including the Emperor Franz Joseph, the German Kaiser, the King of Persia, and he was honored by these monarchs. The Emperor was so entranced that he called for him regularly twice a

day. The Empress Elizabeth was so moved to tears by his playing of the folk song, "The Aspen Tree Lost Its Leaves," that he was commanded to cease.

A Musical Cure

WHEN the great Hindu poet, Sir Rabindranath Tagore was taken ill in Budapest, he sent for Radics Béla, saying that he wanted no other medicine; and he was cured. This was in the won-

derful Hotel St. Gellért, which is one of the most unusual hostels in all the world. For fourteen years he went regularly to Baden-Baden for "the season," and there he played for the Vanderbilt family and Count Széchenyi László, now Hungarian Minister to the United States. The Czar of Russia engaged him to play at Monte Carlo; and for a time he was under the patronage of the famous Prince Chimay in Paris. During the World War he devoted his time, day after day, to

playing with his band for the Red Cross, going from ward to ward in hospitals everywhere in Hungary, thus giving the soldiers something they longed for more than medicine or food.

Radics Béla was a man of immeasurable charm. He also became a man of considerable wealth, owning several apartment houses. His playing was mesmeric. In moments of ecstasy one felt something like a swoon of beauty. As with all Gypsies, he played entirely without notes, although he could read music. His orchestra, playing similarly, seemed to be a part of him; and, although he often was two hundred feet away from his fellow musicians, they followed his every note, with an ensemble that was uncanny.



RADICS BÉLA

The Gypsy Heritage

"BUT," YOU SAY, "here is an exceptional man. Surely he is not representative of the itinerant Gypsy fiddlers." This is true; but it also should not be thought that all of the Tziganes of Hungary are to be ranked with the odious vagabonds that one finds among the wandering bands of gypsies who stroll in other parts of the world, notably in Russia and Spain. Never have I seen greater filth, poverty and utter disregard for the decencies of life, than I have seen in Gypsy camps in various parts of Europe. The Hungarian Gypsy seems to be a better mannered and better behaved individual than many of his brothers in other lands. Perhaps this is because he was made more welcome in Hungary.

The chameleon of civilization, the Gypsy

has the uncanny trait of adapting himself to all countries and to all peoples. He may be a Methodist, a Catholic, a Jew or a Mohammedan; but he is always a Gypsy. His strongest racial characteristic is his insatiable thirst for freedom. He detests all restraint. By choice, his home is a tent or a wagon. For a time he may live in a house or, as in the case of thousands in Spain, in a cave; but sooner or later his nomad instincts will lead him to wander, wander, wander, on and on. Persecution may drive him from one land to the next, from France to Brazil, from Ireland to Africa; but he will never cease to be a Gypsy. His back may bend to the scourge for a time, but soon he is again on the road, with a defiant smile on his tanned face and a song in his heart. He may be a man of distinction and respect, or he may be a pauper, a beggar or a thief. Often he works only as necessity dictates.

Whence Came the Gypsy?

THE ORIGIN of the Gypsies was for many years in doubt. Their first appearance in eastern Europe has been traced to Germany, where it is said that in 1417 they came as a rabble horde, clad in rags and led by a few extravagantly dressed horsemen. Unquestionably, however, there were many tribes of Gypsies in other parts of Europe, at an earlier date. Their coming brought terror to the people, especially as they claimed that they had come from the wilds of southern Egypt. From Egyptian the word Gypsy was derived; and until recent years the two words were used synonymously in England.

The word Gypsy, however, as derived from the Egyptian, is a misnomer; as was discovered by the famous philologist, H. M. G. Grellmann, who, in 1780, found many words in the Gypsy tongue to be identical with Hindu words. Eventually he found that the dialect was very much like that of the tribe of the Jats in Northern India. Anyone, who has known Gypsies, must have noticed the great resemblance of Gypsy eyes to those of the people of India. The language of the Gypsies is unquestionably derived from the Sanskrit.

Gypsy Musical Origins

IT REMAINS for some musicologist to trace the origin of Gypsy music to Indian roots. This would be extremely difficult, because the music of the Gypsies seems to take on the complexion of the countries in which they have lived. The Gypsies' music of Roumania, for instance, is reported to be different from that of its neighboring Hungary.

There has been a time-old contention in Hungary as to whether the Gypsy tunes are really Gypsy in origin or merely old Hungarian folk-songs poured into Gypsy vessels. The characteristic instrument, the Cimbalom, is a piano-like box in which the wires are strung to be played with sticks, either felted or otherwise; but it is not believed to be Gypsy in origin. Although few Gypsy bands are illiterate, as far as musical notation is concerned, many of their members are still unable to read music. The language of music is passed on from generation to generation, as is the case with most savage tribes. Thus they have acquired a kind of receptivity so that even quite complicated pieces can be repeated after one or two hearings. However, after questioning many Gypsy bands in Budapest, it was found that there were quite a few of the younger men who had studied music—some of them under fine masters. Many of the Hungarians contend that this has a ruinous effect upon the spirit of the organization.

However that may be, it must be said that Gypsy music is at its best when the orchestra seems to lose itself in a kind of

swarm of harmonies and rhythms that apparently cannot be reproduced by ordinary musicians. Certainly no other folk music demands such nuance and understanding of the fusion of tones. Yet all these gorgeous things are given without any more apparent effort than breathing.

Transcribed Gypsy Tunes

EVEN IN the *Hungarian Dances* of Brahms (the rumor is that they were Gypsy tunes given by the violinist Reményi to Brahms) there is already an obvious concession to form which removes them from the true character of the real Gypsy orchestra. The same must be said of the *Hungarian Rhapsodies* of Liszt. In this native music there is something which cannot be captured and put on paper any more than words can imprison the beauty of a Venetian sunset. But it must not be forgotten that in the Liszt rhapsodies there are said to be several tunes not certainly Hungarian.

The romance of the Gypsies is one of the most fascinating pages in history. The writer strongly urges the reader to secure "The Story of the Gypsies" by Konrad Bercovici, certainly one of the most captivating books written by that interesting

the two races once were one, the Gypsies have succeeded in awakening such of the Magyars' dormant feelings as correspond to their own.

"There is a sensible difference between the music of the Hungarian Gypsies and that of the Roumanian Gypsies.

"Unable to make themselves understood and appreciated with their own music, the Roumanian Gypsies made concessions to the spirit of the people for whom they played, rhyming their own melodies to the conventional dance figures of the Roumanians, and to the pastoral spirit of their songs. The rhythmic movement of the music of Roumanian Gypsies is totally different from that of Hungarian Gypsy music. In Hungary, the Gypsies have not found it necessary to adopt other rhythms; they have sung their own Iliads just as the *rhapsodos* of Greece once sang poems of Homer.

"Speaking of Gypsy music, I have already mentioned the particular kind contributed by the Hungarian Gypsies. Liszt, Sarasate, Brahms, Schubert, and other great composers have popularized Gypsy music under their own signatures. Liszt's Hungarian rhapsodies are but transcriptions of Gypsy melodies that he had heard



GYPSIES FOUND SCHOOL OF MUSIC

Testing one of the pupils in the new school of music for Gypsies in Budapest, Hungary. These boys show a natural aptitude for music.

author. In this work is traced the history of the various Gypsy tribes in all of the European countries; and it is adorned by a wealth of incident that is alluring as the best fiction. By courtesy of the publishers (the Cosmopolitan Book Company) we are permitted to reprint the following extract on the music of the Hungarian Gypsies.

A Personal Music

"IT IS STRANGE that, though living under such favorable conditions, among people who received them well, the Gypsy musicians should never have had the intention to express the sentiments of their neighbors for whom they played. Caring for no one but themselves, appreciating no one's feelings and no one's sentiments, the Gypsy musician has expressed only his own sentiments, and expressed them so often and with such force that he has succeeded in imposing them upon his audiences.

"The character of the Hungarian was largely formed by the Tzigane musician. The Magyars have listened so often to Gypsy music it has transformed them into Gypsies. Gypsy melodies have had an even greater penetrating power than intermarriage on a large scale would have had. And because, in some nebulous long ago,

on the Hungarian and Roumanian plains.

A Reminiscence

"SOME YEARS AGO, a Gypsy band was playing at the Ambassador Hotel in New York. I went there one night with a group of friends. The men played beautifully, and my guests were very enthusiastic. Mr. Horace Liveright, the publisher, leaned over and said to me:

"What they play is very beautiful and very touching. But, to enable me to judge of their quality as players, I should like to hear them play something I know. Would they play Liszt's Rhapsody?"

"I called the leader, and repeated to him my friend's wish. The eyes of the Tzigane gleamed with pleasure. He spoke to his band, five of whom were his own brothers. When the first chord was struck, the walls of the hall seemed to disappear. The ceiling was transformed into a blue sky sprinkled with silver. The music took us down into the very depths of the Gypsy race. Our own veneer of civilization cracked. We were then lifted out of the depths by one powerful swing, and brought to such heights our dizzy heads pierced the skies to float above ethereal dream gardens. Never before, and seldom since, have I been so moved or

shaken by anything I have heard.

"When the music stopped, the leader dumped us back onto this world, Liveright, always a critic, remarked:

"It was beautiful, marvelous! It was not as Liszt wrote it."

"I repeated these words to the man. He raised himself to his full height and said with great passion:

"Is it my fault that Liszt was to put down the music on paper and heard it played by my fathers?"

The Generous Gypsy

"DURING the short life of the Gypsy fiddler and improviser, the Gypsies walked and danced distances to hear him play. He was ever improvising new melodies on the fly. Once Bihari had been invited to listen to another Gypsy violinist, his reputation was growing very fast. Suddenly Bihari began to cry, and, taking the player's hands, he begged him to play again the piece he had just so that he, Bihari, might learn it. He found my master in you!"

"But," the player cried out, "I have playing one of your pieces, master, which I heard you play a few days ago!"

"In 1825, Bihari was called to appear before the emperor. The beauty of the Gypsy's eye, and the charm of the man were such that the ladies of the court strove to be in his favor. One day, when Bihari had been for the emperor, the emperor asked to express some desire. "What wish will be given you—even a wish of nobility. Do you want letters of nobility?"

"But Bihari, a true Gypsy, said with no idea of limitation, as he looked at the emperor, "I want letters of nobility for his whole family. No Gypsy could own something without others did not have. Bihari smiled at the emperor's confusion.

A Romance

"MARIE LOUISE, Princess of Naples, and the Czarina of Russia were among the women whom Bihari fascinated by his playing. The intrigues of her daughter compelled the empress to ask Bihari to present her to her. She then begged him not to insist with such insistence into the hands of the princesses, for his own wife was more faithful than any other woman.

"As generous with his money as with his heart, distributing wealth to his people in need, Bihari died in great poverty.

"He never looked at notes. He knew how to read music; still he wrote the works of Lavatta, Csermack, and other composers. One hearing was enough for him to play what he had heard to play it better and with richer feeling.

"Csermack, another great violinist and composer, suddenly disappeared from the tables of the wealthy and powerful. The height of his fame. In rags, with haggard eyes, and long disheveled hair, this most loved of Gypsies wandered through villages and towns, playing at inns and at street corners for a piece of bread and a glass of wine. One knew that the Gypsy was the Csermack.

A Tragedy

"COUNT ETIENNE FAIR, an admirer of Gypsy music, was known Csermack when the Gypsy, at the height of his fame, told the story:

"Some time ago I listened with a group of musicians to a mass ordered by François Deszofy, who was his very fine organist. In the midst of the solemnity there appeared a man. With burning eye and wild gesture

(Continued on page 749)

The Hungarian National Instrument

THE CZIMBALOM*

A Musical Relic Whose Ancestry May Be Traced Back to Nineveh

By HELEN FREYER

IC peculiarly its own, and an instrument that goes with it—how nations, if any, other than Hungarian developed both? Every nation has its own distinction to music. Hungarian not only rare and ornamented but show the character of their peculiarities, their temperament in instrument, the Czimbalom. That the people of Hungary have developed both a distinctive music and an instrument which alone can interpret it is unique. Hungarian themes are in themselves, but, for the sake of musical beauty the Czimbalom is an "element indispensable" of orchestras and makes it possible for virtuosi to embellish their performance by all kinds of scales, arpeggios, trills and trills.

Gypsy and Magyar races living to whom we pay homage. It has done a great service to Hungarian music and to posterity by passing from generation to generation in the land the rare themes of the Gypsy people themselves. It is an instrument that presents the truest contrast to the real sentiment and tone of the material fierceness and moods of the Gypsy. And it is their instrument, the Czimbalom, which does the real work in the orchestra.

There are over ten thousand Czimbalmos in use by individuals as well as in orchestras. In this country the Czimbalom is comparatively little known. It is found mostly in the cozy Hungarian restaurants of New York City, where it is, of course, the most prominent part of the orchestra. It draws the attention of all the ears. In a recent cinema production, "The Rhapsody," the Czimbalom, a few violins composed the orchestra. It gave the exquisite national flavor to the music. The music was the feature of the production and the Czimbalom was flashed often enough to make anyone in the audience just what the instrument was called.

Since the Czimbalom in use today is much like a spinet with the same sound and tone, similar to a well-voiced piano, has yet been when played by hard hammer approximately four and one-half feet long and two and one-half feet wide. The steel wires are spread out on a horizontal board like the strings of a piano but they are not all placed in one row. The compass is one of four and one-half octaves from F sharp upwards in chromatic succession. The wires are struck with wooden sticks, the striking ends being covered with cloth. In 1874, a manufacturer of these instruments invented a pedal-damper for the Czimbalom similar to the right pedal on a piano. Since that time the vibration has been dampened and the tone soft-

Improvising Instrument

CZIMBALOM is best suited for improvisation, but quick arpeggios, chord effects, and various melodic lines can be performed easily. The instrument is played on the two staves in use



Merry music is made by this orchestra of Hungarian Gypsies. They have discarded their peasant garb for dress suits, but their love of music remains the same. Note the Czimbalom in the center of the group.

for the piano, but most of the Gypsy and Magyar artists extemporize. Until comparatively recently the Czimbalom was used exclusively by the Gypsies. Lately many Hungarian composers have used it even in serious orchestral music in order to give local color to their work.

The first public use of this instrument was in an orchestra on March 9, 1861, when it was introduced in the Budapest National Opera House in Franz Erkel's opera, "Bank Ban." Liszt incorporated the Czimbalom in his "A magyarok Istene," his "Vihairndulo" and in his third orchestral "Rhapsody." In June, 1890, a chair was created for the Czimbalom in the National Conservatory of Music at Budapest. Geza Allaga was appointed as instructor. In 1897 the Royal Hungarian Academy of Music also added the teaching of the Czimbalom as a part of its curriculum. Kun Lasglo became the instructor. Thus the beginning of the twentieth century found the Czimbalom lifted out of apparent obscurity and a recognized element in musical circles.

Most of the instruments which were highly popular hundreds of years ago have either fallen into disuse or are now so much altered that they may be considered as new inventions. This strange instrument, the Czimbalom, which has survived and which so well translates the melancholy of the desert and expresses a world of Gypsy emotions, really had its origin in Asia. There are documentary evidences in relics in possession of the British Museum from among the ruins of Nineveh and from the fall of Nimrod, which establish the historical evidence of the first Czimbalom. Primitive forms of the Czimbalom are noted in Tintoretto's "Paradise" beside David's harp. In the South Kensington Museum of London, under the inscription of "salterio tedesco," are noted eight small Czimbalmos, which give further evidence of primitive forms of this instrument.

The Ancestral Line

OF ALL the antecedents of the Czimbalom, the nearest known by name is the Asor. It means Ten-Stringer and was an instrument of the Hebrews. This Asor was an oblong square in triangular shape, mounted with ten strings, which were struck with a plectrum. The information about it is very meager, however. On some of the relics from the time of Nimrod the instrument has only six strings. It must have been extremely popular and used extensively at all entertainments among the higher classes, because so many pieces of sculpture bear the picture of the instrument.

There is evidence in many countries of an instrument which certainly denotes by its similarity relationship with the Czimbalom of early days. In Asia, which was really responsible for its origin, is found the Kanun, an instrument strung with seventy-two strings of gut in sets of three. It is said that it can produce as many as twenty-four distinct tones.

In China a similar instrument to the Czimbalom was termed the kin or scholar's lute, meaning the plural of stringed instruments. It had five silk strings, symbolic to the Chinese of the five principal elements. The strings were twanged without the use of the plectrum. In later years more strings were added to the instrument. Some had as many as twenty-five strings, some even more. The kin was used for only the elegant music of the educated classes and was neglected, finally, because of the great difficulty in learning to play it.

Other instruments from which it is probable that the Czimbalom was patterned include the dulcimer, which has twenty-six sets of three wire strings each, and the psalter, the popular three-cornered small harp of the Middle Ages. It is the Arabian santir, however, which doubtlessly has most of the principles upon which the present day Czimbalom is constructed. The santir has eighteen sets of wire strings, each set

*Grove spells this "Cimbalom"

consisting of four strings tuned in unison. It is played by means of two wooden hammers.

It is thought by musical historians that the Czimbalom of to-day is a product of the above relations. Introduced into Europe by wandering tribes, each of the nations took it up. If they did nothing else toward its development, they added another name. The Germans called it "Hackbrett;" the French called it the "tympanon;" the English, the "dulcimer;" the Italians, the "salterio tedesco" or "Cembalo," from its brilliant, brazen tone. Unimportant phonetic variations account for the Hungarians calling the instrument the "Czimbalom."

After the introduction and partial development of the Czimbalom in Europe, learned theorists of the 16th century, Viridung and Agricola and, later, Praetorius, became interested in it. At this time the Czimbalom was a flat-looking box. The strings were made of steel and were struck by two little hammers for the production of its unusual tone quality.

Localization in Hungary

ALTHOUGH the Czimbalom in early times and in its most primitive stage was known in so many countries, it became localized in Hungary and neighboring districts during the last several hundred years. Though there is no absolute proof, there is every indication that it was brought directly to Hungary by the wandering Hungarians from their old home in Ural-Asiatic regions.

Ample proof exists of its popularity in Hungary. In the diary of Tamas Villimer, the Venetian Ambassador to the Court of Matyas the first, at Ofen, at the end of the 15th century, there is mentioned a court musician named Marton who played on that "peculiar instrument which is found only among the Hungarians and which they call 'the Czimbalom'." There is also proof that at the meeting of the Magnates in 1525 the Gypsies performed on the Czimbalom which had been firmly established in Hungary. At the crowning of Matyas II, as history records, a nine year old child performed on the Czimbalom. During the time of Rakoczi, the Czimbalom was found in all parts of Hungary both as a solo instrument and in the orchestras of all Gypsy bands.

Every instrument possesses certain characteristics which render it especially suitable for the production of some particular effects. That is probably the reason the Hungarians and not the other countries were attracted to this extraordinary instrument, developed it to its fullest and made it their national instrument. Hungarian national music possesses a peculiarity of melodic as well as rhythmic construction, which gives it a character of its own and a charm of most distinctive originality. The Czimbalom reacts to the strange qualities of the musical construction by not only producing them precisely but also by beautifying them.

Character of Hungarian Music

A CURSORY description will explain how different the character of the melodic and rhythmic construction of Hungarian music is. The songs are mostly plaintive or melancholy, sometimes, though,

of a fiery merriment. Rarely do they express a placid sentiment. The dance music shifts from strains of exquisite melancholy abruptly to the very peak of wild joy, and no description can convey an idea of the effect of these modulations if accomplished with the delicacy of execution of which the Czimbalom is capable.

It is well known that the ornamentation in Hungarian music is mostly the work of the Gypsy element. The turns, embellishments and trills with langorous and oriental graces are added and built up on the melody, eventually becoming the most important feature of it. The most touching accents of sincerity are found in the Gypsy themes. Often these themes have incomplete endings, terminating, as it were, in the middle.

The peculiarities of rhythm are traced to the Magyar influence in Hungary. Syncopation is the distinctive feature, syncopation which sometimes extends over two measures. Even where the melody is without syncopation the accompaniment always has it. The syncopation generally consists of the accentuation of the second quarter in the measure of two-four time. This is due in great part to peculiarities of the Hungarian language.

Ornamentation

ALTHOUGH the Czimbalom is limited to only two hammers in playing, a more florid execution than is imagined

is possible. In spite of its apparent simplicity players are able to produce remarkable effects. It is adapted to the harmonic minor scale so often combined with the melodic minor found in Hungarian melodies. With the greatest facility a crescendo or combination of crescendo with a diminuendo is accomplished.

Hungarian music has an appeal in the most direct manner and asserts a sway over the unmusical as well as the musical public. Now that the Czimbalom is beginning to assume a more prominent place among the instruments used in this country and is becoming better known, it is hoped it will in time be so popularized as to be an 'element indispensable' not only to the orchestras in Hungary, but to all bands and orchestras of this country who include Hungarian themes in their repertoires.

SELF-TEST QUESTIONS ON MISS FREYER'S ARTICLE

1. What races in Hungary have done particular service to music?
2. Describe the appearance of the Czimbalom.
3. How is the Czimbalom played?
4. What was a Hebrew ancestor of the Czimbalom?
5. In what ways is the Czimbalom particularly fitted for producing Hungarian music?

SPARKS FROM THE MUSICAL ANVIL OF TODAY

"There are so many things to do more interesting than to sleep."

—ARTURO TOSCANINI.

*

"Not one of our great composers was still, at twenty-eight, as bad a musician as Wagner."—W. J. TURNER.

*

"Music that satisfied the Canadian public a year ago no longer satisfies it. There has been a notable increase in the appreciation of good music all over Canada."

—W. D. ROBB.

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"There is no question that Toscanini is a great conductor, who places his gifts without stint at the service of the composer. In a man of such pronounced personality this self-effacement signifies much."

—D. C. PARKER.



EDWARD KILENYI, JR.

An American-born pianist of Hungarian parentage who is attracting wide attention in Hungary.

"If you can bring a taste for music to a community which did not have one before, you will be richly rewarded. It is far better to be the first musician in some lesser city than one in ten thousand in New York."—DR. WALTER DAMROSCH.

*

"Certainly the value of music in the field of cultural education was thoroughly understood by the Greek philosophers, especially Plato, and I believe that our own colleges are rapidly returning to that point of view. I would not be at all surprised to see music included as a compulsory subject for all Bachelor of Art degrees."

—DR. HOWARD HANSON.

*

"The whole trouble with American music is the American public. The American public does not in the least care about American music or American musicians. If anything, it prefers the foreign variety. Until it can come to give its musicians some small fraction of the regard that it pays to its baseball players, its music is going to continue to be a poor relation."

—EDWARD MOORE.

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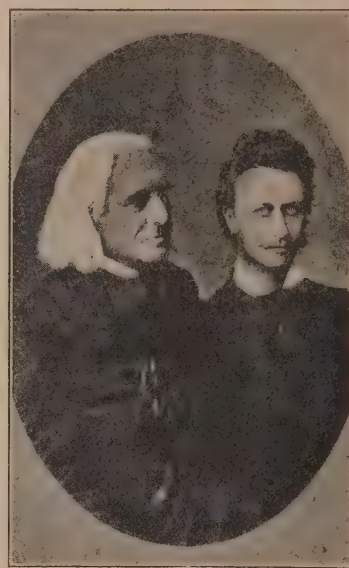
"I look eagerly and expectantly for a time when a film maker will take his scenario to a Richard Strauss or Edward Elgar and ask for music to be specially composed. I know that Strauss arranged pieces of his compositions for 'The Rose Cavalier' film, but that is not enough—it is rather putting the cart before the horse. When our musical geniuses compose specially for the film—imagine how successfully Puccini might have done it—opera and theater will have a far more dangerous rival than the film is today."—SIR LANDON RONALD.

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"While in this hallowed spot where Abraham Lincoln was laid to rest, his high ideals, courage, and nobility amidst adversity, trial and conflict, his justness to all, his mercy, and love for humanity inspire us to carry on with hearts full to overflowing with gratitude for the peace of the present day, for the heritage of happiness which has come to us from out the spiritual struggles and victories of such as he, for the opportunity to enrich American life through music, to make music an exquisite radiance in the mental fabric of our American people."—MRS. ELMER JAMES OTTAWAY.

An Eminent Hungarian Pianist

By H. EDMOND ELVERSON



LISZT AND COUNT ZICHY

IF THE Sisters Three thought they could thwart the young Count Vasonyi-Keö in his musical ambitions by directing the bullet of a youthful hunter-friend to the aspiring pianist's right arm, they had not stopped to measure his youthful mettle.

Born at Sztara, Hungary, on the twenty-second of July of 1849, music, even when he was but a child, kept wealth and social position waiting in the anteroom of Géza Zichy's life. With the encouragement of parents sympathetic with his ambitions, he became successively the pupil of Mayrberger, Volkmann and of Liszt.

Then came the disastrous mishap, and the fourteen-year-old youth hastened to Rome, to sob out his grief on the bosom of his friend and teacher.

"Never despair," replied Liszt, "so long as you have one hand."

"But of what use can it be?" moaned Zichy.

"One hand may be everything," consoled the master pianist. "Let me show you that a real virtuoso can do with five fingers that for which the ordinary pianist requires ten."

Then Liszt played compositions of his own, of Tausig, Chopin, and finally a sonata of Beethoven. And this with only the left hand!

Zichy listened with growing wonder. "But only Liszt, the master, can do that," he said dejectedly.

"The master—and you," replied Liszt.

Zichy only shook his head; but the older artist just smiled and repeated one of the Chopin numbers.

"Have you been listening to the master?"

"Yes," replied the young man, "but—"

"Do it!" commanded the master, as he led his pupil to the piano.

Zichy began timidly enough, but had begun to grasp the fundamentals.

The young count returned to his estate, where he buried himself in study. Whole nights and days he spent at the mastery of the technique of hand. Often he would kiss his mother with a tender, "There is the work."

Not only did he develop a technique that was marvelous, even excessively difficult, but at the same time mastered the secrets of harmonic counterpoint.

When he was ready for his debut to the public as a pianist, Count Zichy won an instantaneous triumph. In Austria, Germany, Hungary and elsewhere his success was complete; while the sensation of sensation-lover. Of the tens of thousands of francs he earned, every centime went to his mother.

On returning to Hungary he became president of the Hungarian Academy of Music, then Intendant of the Royal Opera of Pest, and later of the National Conservatory at Budapest.

Zichy played many times in concert, Liszt, his "grand feat" being a transcription of the *Rákóczi March*, that wizard of the piano had their especial use.

Count Géza Zichy died in Budapest, January 15th of 1924, proud of the fact that the incomparable Liszt had called him "brother artist."



COUNT GÉZA ZICHY

COMING FEATURES

The Etude is especially rich in coming features. You will be delighted with the articles in November and December, including Curci on "Why I Left Opera;" Isidor Philipp on "The Art of Playing;" Mary Turner Salter on "Music Study in the Startling Stories;" Mark Hambourg on "Fifty Immortal Melodies;" Lily Strickland on "Music in the Far East;" and a Master Lesson by Cecile Chaminade on her famous "Scarf Dance" and "L'Automne."

Notable Hungarian Musicians of Past and Present

A List Compiled by EDGAR ALDEN BARRELL

Abányi, Emil: b. Budapest, 1882. For a time chapel-master at Hanover, but since 1911 has lived at Budapest. Has composed several operas, including "Monna Vanna" and "Paolo and Francesca."

Abányi, Kornél: b. Szent Györgz Abányi, 1822, d. Budapest, 1903. Founder of the first Hungarian musical magazine. For many years professor at the National Music Academy at Pest. Composed in the style of Liszt.

Adami, b. Raab, 1826, d. Geneva, 1882. Pianist and composer, trained in Vienna and Paris. Professor at the Conservatory for a while.

Agárdi, Organ virtuoso, a pupil of Liszt at the National Conservatory. Visited Austria, Germany and Italy.

Agárdi, Composer of many piano pieces, of which the only one now known is *Hungarian Concert Polka*.

Agárdi, Coloratura singer. She has been at the Royal Hungarian Opera House, a member of the Berlin State Opera.

Agárdi, Ladislav Von: b. Kaschau, 1822, d. Budapest, 1882. Composer of little "folk" character.

Agárdi, Thaddäus Von: Discoverer of the genius; provided funds for its development.

Agárdi, Operatic mezzo-soprano, the Vienna State Opera Company singer she is highly esteemed.

Agárdi, Desider: Organ virtuoso. Successor of his teacher, the Budapest High School for

Agárdi, D: b. Budapest, 1895. Has played for some time, where she has made several of Bartók's violin appearances in America with approval.

Agárdi, b. Veszprém, 1845, d. many, July 15, 1930. World-famous violin virtuoso and pedagogue. His article in Violin Department (e.)

Agárdi, b. Széplak, 1798, d. May, 1841. For a time, a member of the famous Quartet at the Conservatory. Composed several operatic pieces.

Agárdi, Operatic He was singing under the latter's direction.

Agárdi, Concert violinist who has made in her own country and in

Agárdi, b. Széplak, 1798, d. May, 1841. For a time, director of the theater at Pest. Composed operas, ballets and an oratorio.

Agárdi, Son of the preceding, b. 1825, d. 1901. Director of the National Music Academy at Pest and composer of works.

Agárdi, b. Nagyszentmiklós, 1881. Pupil of Erkel's son, László Erkel. He was playing in his ninth year. In 1901 he joined the Royal Hungarian High School of Music, Budapest, his principal teachers being Hans Küssler and Stepan. Bartók became an excellent friend only by Dohnányi. He has achieved fame as an arranger of folk

Agárdi, Nepomuki: b. Pest, 1828, d. 1904. Operatic baritone, whose appearances were in Pest. Renowned in 1895.

Agárdi, b. Komorn, 1835, d. Pest, 1904. Of Joachim and professor of the National Conservatory, Pest. mass, string quartets, symphonic pieces.

Agárdi, b. Lipót-Szentmiklós, 1843. church music and orchestral work, he was trained musically

Agárdi, b. Gálóc, 1858. Composed operettas, as well as much

Agárdi, b. Raggendorf, 1779, d. 1841. Operatic tenor, and composed amount of church music in his own country.

Bleuer, Ludwig: b. Budapest, 1863. Violinist, pupil of Grün in Vienna and of the Berlin High School of Music. During the years 1883-1893 he led the Philharmonic Orchestra of Berlin. In 1894 he accepted the directorship of the Detroit Philharmonic Club.

Blech, Josef: b. Pest, 1862. For six years a member of the Hubay-Popper Quartet, and from 1890 to 1900 violin teacher at the Hungarian National Conservatory.

Böhm, Joseph: b. Pest, 1795, d. Vienna, 1876. Concert violinist, teacher of such musical giants as Joachim, Auer, Hellmesberger and Strauss.

Czibulka, Alphons: b. Szepes-Várallya, 1842, d. Vienna, 1894. Pianist, band-master, and composer of a large amount of piano music and several operettas. Composed the famous pieces *Stephanie Garotte* and *Winter Tale*.

Demény, Dezső: b. Budapest, 1871. Orchestral and choral works by him have won several important prizes. In 1902 he founded "Zeneközlöny," a musical magazine.

Dósy, Dr. Béla: A leading music critic in Budapest, and professor at the High School for Music.

Dohnányi, Erno von: b. Presburg (Pozsony?), 1877. Like Bartók he commenced to compose at a very early age. From 1893 to 1897 he studied with Kössler and Thoman in Budapest, and later worked for a while with Eugen d'Albert. As a concert pianist his tours proved strikingly successful. In 1905 he was made piano professor at the Berlin Royal High School for Music, and was thus occupied till 1915, since when he has lived at Budapest. From 1916 to 1919 he taught at the High School for Music in the latter city. In 1919 he became conductor of the Philharmonic Society in the Hungarian capital. Undoubtedly one of the greatest of living pianists, Dohnányi has likewise earned high rank as a composer.

Donath, Jenő: b. Hungary, 1897. Conductor of large theater orchestras in America, now director of radio station WIIAT in Philadelphia. Composed of many delightful works in the smaller forms.

Doppler, Árpád: b. Pest, 1857. Educated at the Stuttgart Conservatory, where he afterwards taught. In 1880 he went to New York. Here he was associated with the Grand Conservatory for a few years, eventually returning to Stuttgart. Composer.

Drda, Franz: b. Saar, Hungary, 1868. Famous as a violinist and as composer of such delicious trifles as *Sourvenir*. He has conducted in leading Austrian theaters and gives recitals to an extent. Widely known as a Czech-Slovakian composer.

Eibenschütz, Ilona: b. Pest, 1873. A piano prodigy, she eventually received instruction from Clara Schumann. As an interpreter of Brahms, Eibenschütz is particularly esteemed. She retired from the concert platform in 1902.

Erkel, Alexander: b. Pest, 1846, d. Békés Czakra, 1900. Director of the Philharmonic Concerts in Pest for nearly twenty years. Composed several operas.

Erkel, Franz: Father of Alexander Erkel and known as the creator of national opera in Hungary. B. Gyula, 1810, d. Pest, 1893. He became the conductor of the National Theater at its opening in 1837, and there produced several of his dramatic works. The Hungarian national anthem was composed by him.

Esterházy, Count Nicolson: b. 1839, d. Castle Totis, 1897. A patron of the arts, and especially music, who erected a theater to which were invited art leaders from everywhere, to see and hear new productions of gifted composers.

Fachitz, Adila: b. Budapest, 1889. Violinist, pupil of Hubay and Joachim—the latter being her great uncle. Her tours have been extensive. She lives in London, England.

Farkas, Ödön: b. Pusztamonostor, 1852. After a thorough course at the Royal Music Academy at Pest he was made director of the conservatory at Klausenburg. Has composed operas, orchestral music, string quartets, and various fugitive pieces.



CARL FLESCHE

which is to-day his home. Flesch taught for a time in the Curtis Institute of Philadelphia. He has done much excellent editorial work.

Garsó, Siga: b. Tisza Vesceny, 1831, d. Vienna, 1915. A distinguished teacher of singing. She made her operatic debut at Arad as *Lionel* in "Martha." Wrote several notable treatises on singing.

Gerster, Etelka: b. Kaschau, 1857. Renowned stage soprano, a pupil of Marchesi at the Vienna Conservatory. Debut as *Gilda* in 1876, winning great acclaim. Her coloratura singing was an especial delight.

Geyer, Steli: b. Budapest, 1888. Concert violinist, pupil of Hubay. Her playing is well liked in all the principal European musical centers.

Gobbi, Henri: b. Pest, 1842. A pupil of Liszt, he did much valuable work as a teacher of piano. He was also a critic of ability.

Goldmark, Karl: b. Keszthely, 1830, d. Vienna, 1915. This greatest of Hungarian composers of his day gave his first public performance in Vienna in 1858, when he played a piano concerto of his own composing. As a concert violinist he became famous. Of his long list of lovely compositions, the best liked are the overtures *Sakuntala* and *Suppho*; the opera, "The Queen of Sheba"; the "Rustic Wedding Symphony," and his graceful songs. Goldmark was a highly gifted melodist.

Grill, Franz: b. Ödenburg, 1795. Wrote violin sonatas, string quartets and much piano music.

Grill, Leo: b. Pest, 1846. For more than thirty-five years he taught choral singing and theory at the Leipzig Conservatory. Composed, though not prolifically.

Grün, Jacob: Famous violin pedagogue. In 1858 he became a member of the court orchestra at Weimar. In 1861 he went to Hanover, after leaving which he toured with success. In 1868 he became concert-master of the court opera orchestra in Vienna and professor at the Conservatory. A long list of his notable pupils could be easily compiled.

Gungl, Johann: b. Zsámbék, 1828, d. Pees, 1883. Composer of music of a light character.

Gungl, Joseph: b. Zsámbék, 1810, d. 1889. Noted band-master. Composed nearly four hundred marches and dances.

Hartmann, Arthur: b. Mate Szalka, 1881. Well-known violinist, transcriber for violin, and composer. Trained in Philadelphia and in Boston.

Haselbeck, Olga: b. 1884. A pupil of the High School for Music in Budapest, she was for many years a member of the Royal Hungarian Opera Company.

Hauser, Emil: b. Budapest, 1893. Violinist, leader of the Budapest String Quartet.

Hauser, Miska: b. Presburg, 1822, d. Vienna, 1887. Among his professors were Mayseider and Kreutzer. From 1840 to 1860 he toured as a concert violinist, his performances being received with great acclaim. He composed operettas and many very pleasing violin pieces.

Hegedüs, Ferencz: b. Fünfkirchen, 1881. Excellent violinist, trained at the Budapest Conservatory under Jenő Hubay and Gobbi. Debut in England occurred in 1901, and was followed by European tours. Hegedüs has appeared in the United States.

Hegyesi, Louis: b. Árpád, 1853, d. Cologne, 1894. Tours as a concert cellist were extremely successful. From 1887 till his death he taught at the Cologne Conservatory.

Heller, Stephen: b. Pest, 1813, d. Paris, 1888. He played the piano in public at the age of nine. From 1829-32 he gave concerts in Hungary and Germany, following these tours with harmony study under Czibulka. In 1838 he went to Paris, which ever afterwards was to be his home. In 1849 he went to England to play. His

early compositions were praised by Schumann, who predicted a notable future for their composer. Heller wrote voluminously, gracefully, melodiously. His long array of piano pieces and studies are still very popular with pianists the world over.

Herzfeld, Victor Von: b. Presburg, 1856. Graduated at the Vienna Conservatory, winning the first prizes in violin and composition. He was a member of the Hubay Quartet and taught for a considerable time at the National Academy of Music in Pest.

Hölzl, Franz Severin: b. Malaczka, 1808, d. Fünfkirchen, 1884. Composer of a prize-winning mass, a symphony, and a fair amount of chamber music.

Hölzl, Gustav: b. Pest, 1813, d. Vienna, 1883. Operatic bass, visited America in 1869. Composer of songs and piano pieces.

Horváth, Attila: b. Nustar, 1862, d. Budapest, 1920. Composer.

Horváth, Geza: b. Komárom, 1868. Studied under L. Schytte in Vienna. Has composed a quantity of piano pieces. Lives in the United States.

Horváth, Zoltan De: Composer and pianist. Born in Chicago, educated in America and Budapest as a mechanical engineer. Excellent amateur pianist. Has published pieces for piano. Married the noted pianist Cecile Agnes Ayres.

Hubay, Jenő: b. Budapest, 1858. Studied with Joachim for four years, and in 1882 became the successor of Wieniawski at the famous Brussels Conservatory. In 1886 he was called to the faculty of the High School for Music in Budapest. In 1919 he was made director of this school. Nearly all of the outstanding Hungarian violinists of today have been pupils of Hubay. He is also a composer.

Hubay, Karl: b. Varjas, 1828, d. Pest, 1885. Was conductor at the National Theater in Pest, and violin teacher at the conservatory. Wrote several operas.

Hummel, Johann Nepomuk: b. Presburg, 1778, d. Weimar, 1837. Renowned pianist and composer. At the conclusion of early tours, he studied theory with the all-wise Albrechtsberger in Vienna, and also received advice on his compositions from Haydn and Salieri. Especially brilliant as an improviser, his piano playing was said to rival that of the great Beethoven himself. His compositions include operas, masses, and many piano works.

Ivögün, Maria: b. Budapest, 1890. Member of the Munich National Opera Company since 1913, and immensely liked as a concert artist. She has toured in the United States.

Jacobi, Victor: b. Budapest, 1883, d. America, 1921. Composer of many very tuneful operettas.

Jankó, Paul Von: b. Totis, 1856. Pianist, and inventor of the "Jankó Keyboard." A complete description of the latter—which eventually proved to be an impracticable affair—was published by him in 1886.

Jarno, Georg: b. Pest, 1868. Opera composer.

Jennitz, Alexander: b. Budapest, 1890. He studied music in Leipzig and in Budapest, among his teachers being Max Roger. He became the *répétiteur* at the Bremen Opera House for a time. Eventually removed to Berlin, then Budapest, his present home. Composer of several large and notable works.

Joachim, Joseph: One of the greatest of violinists and violin teachers. B. near Presburg, 1831, d. Berlin, 1907. At twelve a concert with Viardot-Garcia at the Gewandhaus in Leipzig brought him into real prominence. In 1849 he became concert-master of the Weimar orchestra under Liszt. In 1868 he was made head of a music school in Berlin, and this school attained considerable renown, particularly when the Leipzig Conservatory began to lose some of its drawing powers. The quartet formed by Joachim was world-famous. He was a fertile composer, the best of his works being perhaps the *Hungarian Concerto in D minor*.

Joseffy, Rafael: b. Hunfalu, 1852, d. New York City, 1915. Noted concert pianist, pupil of Moscheles, Tausig and Liszt. His debut occurred in Berlin in 1871. His first appearances in America were in 1879, under Dr. Leopold Damrosch. He settled in



ERNO DOHNÁNYI



JENŐ HUBAY



STEPHEN HELLER



BÉLA BARTÓK



FRANZ ERKEL



RAFAEL JOSEFFY



ZOLTÁN KODÁLY

Kalman, Emerich: b. Siofok, 1882. Operetta composer of international note. Lives in Vienna.

Karpáth, Ludwig: b. Budapest, 1866. Operatic bass, nephew of Goldmark. He turned critic when in 1894 he accepted a position on the *Neue Wiener Tageblatt*. He has contributed important articles to several musical magazines and has published several books.

Keert-Szanto, Imre: b. Budapest, 1884. Pianist, pupil of Stephan Thomán. In 1918 he was appointed to the faculty of the High School for Music in Budapest.

Kéler-Béla: b. Bartfeld, 1820, d. Wiesbaden, 1882. After studying with Schlesinger and Sechter at Vienna, he joined the orchestra of the *Theater an der Wien*. Next he went to Berlin, then to Vienna as successor to Lanner, and finally to Wiesbaden. Composed overtures and dance music which have enjoyed distinct popularity.

Kerner, Stephan: b. Máriakéménd. Noted conductor of Budapest Opera House and of the Philharmonic Society.

Kerpely, Jenő: b. Budapest, 1885. 'Cellist, pupil of the inimitable Popper. Teacher at the High School for Music in Budapest during the years 1913-1920.

Kestenber, Leo: b. Rosenberg, 1882. Teacher at Klindworth-Scharwenka Conservatory for many years. In 1921 he joined the faculty of the Academic High School in Berlin. Has published several books on music.

Klatsky, Katharina: b. St. Johann, 1855, d. Hamburg, 1896. Operatic soprano of exceptional abilities, pupil of Marchesi. Her American tour took place in 1895.

Kodály, Zoltán: b. Kecskemét, 1882. In 1905 he first became interested in Hungarian folk music and has since collected literally thousands of folk tunes. Since 1906 teacher of theory at the High School for Music at Budapest. He is favorably known as a critic. He has composed extensively, utilizing much of the folk song material he has gathered.

Kohut, Adolf: b. Mindshof, 1847. Writer on musical subjects. Received the honorary degree of Doctor of Philosophy in 1912.

Kolar, Victor: b. Budapest, 1888. Violinist and conductor, a pupil of Dvořák. Came to the United States early in the present century and has been assistant conductor of several of the largest American orchestras, notably the Detroit Symphony. Composer of symphonic poems and suites, some of the former having won prizes in contests.

Korhay, Francis: b. Pest, 1846, d. London, 1913. Gifted almost equally as a tenor soloist and pianist. Toured Germany, England and America in the latter rôle. From 1894 to 1903 he taught singing at the Royal Academy of Music in London; then privately. He composed, but not extensively.

Kornstein, Egon: Prominent viola player, member of the Hungarian String Quartet. A pupil of Jenő Hubay.

Kürnyey, Béla: b. Pétervárad, 1875. Sang at Royal Hungarian Opera House, Budapest, for nearly fifteen years.

Kovács, Sándor: b. Budapest, 1886, d. there 1917. Pianist, teacher and writer.

Kraft, Nicolaus: Noted 'cellist, b. Esterházy, 1778, d. Stuttgart, 1853. Member of the renowned Schuppanzich Quartet, which first produced many of Beethoven's greatest chamber compositions. He composed five 'cello concertos, as well as many smaller works. His tours as a solo 'cellist were well received.

Küzdő, Victor: b. Budapest, 1869. Violinist. His début was made in Budapest in 1882, after which he toured throughout Europe. In 1884 he played in America. After further study under Auer in Russia he revisited America, winning new laurels. Since 1894 he has made New York City his home. He has composed a goodly number of violin pieces.

L

Lajtha, László: b. Budapest, 1891. Teacher of composition at the National Conservatory at Budapest and curator of the Folk Lore Department of the Hungarian National Museum. Composer.

Langer, Victor: b. Pest, 1842, d. there in 1902. Teacher, theater orchestra conductor, composer and editor of a music journal. His compositions generally bear the pen-name *Aladár Tizsa*.

New York, teaching from 1888 to 1906 at the National Conservatory, then privately. He did a large amount of editorial work.

Juhász, Aladár: b. Budapest, 1856, d. there 1918. Pianist, pupil of Liszt.

Lederer, Dezso: Pianist and composer. Lederer lives in Paris, France.

Lehar, Franz: b. Komárom, 1870. One of the most famous of all the composers of operettas. "The Merry Widow" had thousands of performances in the United States alone, and served to make its composer and his publishers extremely rich. It was upon the advice of Dvořák that Lehar, a bandmaster and theater orchestra conductor, decided to devote all his time to composition.

Lehner, Jenő: b. Szabadka, 1894. Violinist, founder and director of the excellent Lehner Quartet.

Lendvai, Erwin: b. Budapest, 1882. Prominent teacher, and composer of an opera and some chamber music.

Lichtenberg, Emil: b. Budapest, 1877. Noted conductor of choral and orchestral societies.

Liszt, Franz: b. Raiding, 1811, d. Bayreuth, 1886. See special article in this issue.

M

Mader, Raoul: b. Presburg, 1856. Pupil of the Vienna Conservatory under Bruckner and other prominent teachers. He won many prizes while at this conservatory. From 1882-1895 he was *répétiteur* at the Vienna Royal Opera Company, and in the latter year became chief conductor at the Royal Opera House at Pest. Composed operas, operettas, ballets, and many smaller works.

Matzenauer, Margarete: b. Temesvár, 1881. She is one of the great operatic stars of to-day. Her début occurred in Stuttgart in 1901 when she sang the rôle of "Puck" in Weber's "Oberon." Her first American appearance was at the Metropolitan Opera House, New York, in 1911. Her *testitura*—or range of voice—is extremely extended, permitting her to sing a wide variety of rôles. She has sung at the Metropolitan Opera House nearly every season since 1911.



MARGARETE MATZENAUER

Mérő, Yolanda: b. Budapest. Piano virtuosa, whose commanding technique is always kept subservient to her artistry of interpretation. She has toured widely and is particularly esteemed in America where her performances with several of the leading orchestras have brought her the most intense admiration. See special interview in this issue.

Mihalovitch, Ödön: b. Ferlicence, 1842. For over thirty years he was director of the High School for Music in Budapest. Composed several operas modeled on those of Wagner.

Moór, Emanuel: b. 1862. Inventor of the Duplex-Coupler piano. Composer of operas, symphonies, piano concertos, quintets, quartets, and very many songs.

Molnár, Anton: b. 1890. Viola player, formerly with the Hungarian String Quartet. Composer.

Mosonyi (Michael Brandt): b. Boldogaszony, 1814, d. Pest, 1870. Composer in the larger forms, who was highly thought of by Liszt.

Müller, Adolf, Sr.: b. Tolna, 1801, d. Vienna, 1886. Composer of a goodly number of *singspiele* or comic operas, and conductor at the Theater an der Wien in Vienna for some years from 1828.

Nachéz, Tivadar: b. Budapest, 1859. Concert violinist, pupil of Joachim and Léonard. Composer of violin music and editor of some of Vivaldi's works.

Nikisch, Artur: b. Lébény Szent Miklós, 1855, d. Leipzig, 1922. He was one of the outstanding conductors of all time. From 1879-1889 he conducted at the Leipzig Opera House; from 1889-1893 the Boston Symphony Orchestra was under his baton; from 1893-1895 he directed at the Royal Opera House in Budapest; and from 1895 till his death he conducted the Gewandhaus Orchestra (Leipzig) and the Philharmonic concerts in Berlin. Composer of a few large works.



EDUARD POLDINI

Nováček, Ottakar: b. Pehértemplom, 1866, d. New York City, 1900. Talented composer and violinist. Played in the Gewandhaus Orchestra in Leipzig and in American orchestras under Nikisch and Damrosch. Composed a piano concerto and much chamber music.

Nyiregyházi, Erwin: Brilliant young pianist, b. Budapest, 1903. Lives in the United States, where he has toured with success.

P

Pártos, Stephán: Concert violinist, pupil of Hubay. B. Budapest, 1903, d. Holland, 1919.



ISIDOR PHILIPP

has occupied with the utmost success. M. Philipp is a member of the Legion of Honor and an Officer of Public Instruction. M. Philipp, although born in Hungary, is a citizen of France; and he is identified in his art and interests with the land in which he has spent practically all his life.

Poldini, Eduard: b. Pest, 1869. He was a pupil of the Pest Conservatory and of Mandyzewski in Vienna. His reputation as a composer is international, and his piano compositions have been called worthy successors of those by Robert Schumann. The delectable bit, *The Dancing Doll*, is world-famous. Poldini has also written several notable operas. He lives in Switzerland.

Popper, David: Renowned 'cello virtuoso and composer. Though born in Prague, he eventually became an Hungarian citizen. He taught from 1886 till his death (1913) at the High School for Music in Budapest. With Hubay he formed the famous Hubay-Popper Quartet. His compositions are greatly liked by 'cellists.

R

Raab, Alexander: Concert pianist and teacher. He resides in Chicago, Ill.

Radnai, Miklós: b. Budapest, 1892. Composer; teacher of theory at the High School for Music in Budapest since 1919.

Radó, Aladár: b. Budapest, 1882. Gifted composer, killed in action in 1914.

Raimann, Rudolf: b. Veszprém, 1861, d. Vienna, 1913. Composer of an opera, several operettas, and many smaller works.

Rapée, Ernő: Noted orchestral conductor and composer. For several years at the Roxy Theater in New York City.

Reichardt, Alexander: b. Pács, 1825, d. Boulogne-sur-Mer, 1885. Operatic tenor, whose début occurred in 1845 in the rôle of *Otello*. He was especially liked in Austria and in England. Composer of songs.

Reiner, Fritz: b. Budapest, 1888. Distinguished conductor, trained in Budapest. Leader of the Dresden State Opera Company till 1921. In the latter year he became conductor of the Cincinnati Orchestra, a position he still occupies. Has been guest conductor of many famous orchestras.

Reményi, Eduard: Violin virtuoso, b. Heves, 1830, d. San Francisco, California, 1898. Composer and transcriber for the violin. Solo violinist to Queen Victoria, later to the Emperor of Austria. His frequent tours were greeted with wild enthusiasm.

Róza, Ludwig: Operatic singer, b. 1877, d. Detroit, 1923. Member of the Royal Hungarian Opera Company till 1920.

Röszavölgyi: Famous music publishers in Budapest.

Rubinstein, Erna: Violin virtuosa, pupil of Hubay. B. Nagyszében, 1903. She has been favorably received in America.

S

Sándor, Erzsi: b. Kolozsvár, 1883. Coloratura singer, member of the Royal Hungarian Opera Company since 1906.

Seidl, Anton: b. Pest, 1850, d. New York City, 1898. Great conductor, pupil of the Leipzig Conservatory. After holding various highly responsible positions on the Continent he came to the United States and became successor of Theodore Thomas as conductor of the New York Philharmonic. He also conducted at the Metropolitan Opera House, New York; later at Covent Garden Opera, London. Seidl assisted Richard Wagner in the preparation of the scores of the "Ring" music, and was ever held to be one of the most inspired of Wagnerian conductors.

Siklós, Albert: b. Budapest, 1878. Composer; teacher of composition at the High School for Music, Budapest.

Sucher, Joseph: b. Döbör, 1843, d. Berlin, 1908. Conductor at the Leipzig State Theater, then at Hamburg, and finally (1888) chief conductor of the Berlin Opera. Retired 1899. Excelled in Wagnerian performances.

Szabados, Béla: b. Budapest, 1867. Composer, member of the faculty of the High School for Music, Budapest.

Szántó, Theodor: Brilliant concert pianist and fertile composer, b. Vienna, 1877. Studied with Fuchs, Kössler and Busoni. Delius' concerto is dedicated to him. From 1914-1921 he lived in Switzerland. Since then, Budapest has been his home.

Philipp, Isidor: Distinguished pianist, teacher, editor, writer and composer. B. Pest, 1863. He studied with such noted teachers as Heller, Mathias, and Saint-Saëns. He toured extensively in France, Italy, Switzerland, England and Spain. In 1903 he was made a professor at the Paris Conservatoire, a position which he yet holds and which he has occupied with the utmost success. M. Philipp is a member of the Legion of Honor and an Officer of Public Instruction. M. Philipp, although born in Hungary, is a citizen of France; and he is identified in his art and interests with the land in which he has spent practically all his life.

Székel, Imre: b. Matyasfalva, Pest, 1887. Distinguished pianist and composer. Wrote many "national airs."

Székelhidy, Franz: b. Tóvis, member of the Royal Hungarian pany for many years.

Szell, Georg: b. Pest, 1897. Composer, trained principally zewski.

Szendy, Árpád: b. Szarvas, 1891. Pianist, pupil of Teacher at the High School Budapest.

Szigeti, Joseph: Remarkable Budapest, 1892. Pupil of Hubay, toured almost constantly since is a teacher of high ability.

Szirmai, Albert: Composer of Budapest, 1880.

T

Takács, Mihály: b. Nagybajcs, Keszthely, 1913. Noted Hungarian great many years at the Royal Opera. He also sang at many of the Bayreuth Festivals, upon the special request of the late Cosima Wagner, wife of the great composer.

Tarnay, Alajos: b. 1870, at Tászarény. Professor at the High School for Music, Budapest; song composer.

Telmányi, Emil: b. Arad, 1902. Violinist, pupil of Hubay at the High School for Music in Budapest; resides in Copenhagen.

Temesváry, János: b. 1891. Member of the Hungarian String Quartet.

Thern, Karl: b. Igló, 1817, d. Vienna, 1886. Composer of several very successful songs and piano pieces, have achieved real popularity.

Thern, Louis: Son of preceding, 1848. Excellent pianist, for professor at the Vienna Conservatory.

Thern, Willy: Another son of B. Ofen, 1847, d. Vienna, 1913.

Thomán, Stephen: Distinguished teacher, b. Homanna, 1858 and Dohányi both were his period of teaching at the High School for Music, Budapest, was a long one from 1881 to 1906.

U

Unger, Karoline: b. Stuhlweisend, Florence, Italy, 1877. She the great singers of all time, selected her to sing the soprano part in the first performances of the "Missa Solemnis" and the "Missa Solemnis" and Donizetti both wrote operas for her.

V

Varkony, Béla: b. Budapest, 1891. Composer; professor at the High School for Music.

Vavrinecz, Maurits: b. Csákvány, 1866. Composer of operas, masses, and many smaller works. Pupil of Hubay and of the Pest Conservatory.

Veeszy, Ferenc: Noted violinist, b. 1893. Pupil of Hubay, toured intensively since his time. Has composed a considerable number of excellent violin music.

W

Waldbauer, Emerich: b. Budapest, 1891. Violinist, founder of the Hungarian Quartet.

Weigl, Joseph: b. Eisenstadt, 1846. Opera composer, trained by Albrechtsberger. Also wrote oratorios.

Welner, Leo: b. Budapest, 1891. The greatest of modern Hungarian composers. He won the Gold Medal annually for a chamber work, in 1922. Since 1907 he has taught theory and composition at the High School for Music, Budapest.

Z

Zágon, Géza: b. Budapest, 1889. Composer, killed in action, 1918.

Zichy, Géza (Count Vassony-Kövi): b. July 22, 1849, d. July 15, 1924. Brilliant left-hand pianist, having lost his right hand through an accident. Performed *Rákóczi March* with the Hungarian National Academy. Composed operas and songs; then of the National Academy.

Zsolt, Nándor: b. Esztergom, 1891. Composer and teacher at the High School for Music, Budapest.

This Chromatic Age!

Exercises that Prepare the Piano Student for a New Era in which the Chromatic Scale will be Used More than at any Other Time in Musical History

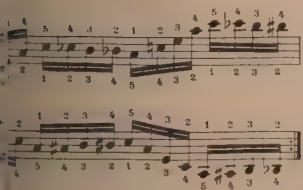
By W. A. HANSEN

MARKING on the seeming ease of chromatic passages in Liszt's "Campanella" one of my pupils had made a mistake which many students of the pianoforte are apt to make. The following explanation somewhat clarifies his views on the subject. "I tell you a few things," I said, "the importance and the value of a goodly portion of your time to these exercises. Work of this kind increases the strength and flexibility of the fingers to a surprisingly great degree. Take the following simple exercise as an example:



His exercise daily for a number of days in all the keys and you will be able to make a remarkable improvement in your technique.

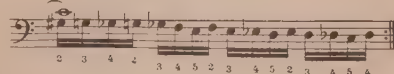
Tausig wrote a very fine collection of exercises, the justly famous 'Daily Do you know that the first studies in this work are chromatic? Tausig, himself a great artist, was interested in the technical points of playing and realized the tremendous importance of studies of this kind. The excellent results obtained by constantly practicing exercises like those of Tausig will be a revelation to anyone who puts forth the effort. Before grasping the 'difficulties'—I am using the word loosely—in the 'La Campanella,' the first twelve exercises of Tausig's 'Daily Studies.' In Isidor Philipp's 'Complete School of Technic' there are ingenious exercises based on the chromatic scale. When playing these studies by Tausig you must be careful to use the fingers well. Let the fingers produce a tone just as full and vibrant as that produced by the thumb. You will also be aware of the position of the hand. This is important since it tends to bring about a greater degree of flexibility. Consider just as necessary and beneficial an exercise. For this reason, exercises of this kind are eminently useful. Here



forget to play smoothly, one time. Transpose to all the keys. Chromatically when doing this, C sharp (D flat), D, D sharp and so forth. Let us use an exercise with a thumb. It is difficult, but the result produced is extremely telling.



"Since it is practically impossible for the left hand to execute the above exercise, I shall give you a different version for this hand:



"Play the study in all the keys.

"Chopin who was keenly alive to the problems of pianoforte technic realized the importance of chromatic exercises. His beautiful *Etude Op. 10, No. 2* bears out this statement. If you know anyone who is of the opinion that chromatic passages are easy, ask him to make an attempt to play this composition fluently and at the speed indicated. Unless he is a very capable performer, he will soon come to grief.

"Chopin's *Etude* is especially valuable because of the wonderful training it gives to the outer fingers of the right hand. It should be practiced at first without the bass accompaniment and also without the accompanying double notes in the treble. You may be surprised at the statement that I am going to make, but in time you will recognize its truth. *The slow and correct practicing of this 'Etude' will promote ability in the playing of legato scales in double thirds.* The passing over of the fingers in passages of this kind is not the easiest thing in the world. Our *Etude* will bring about more agility in doing this. You dare not lose sight of the fact, however, that Chopin's *Etude*—somewhat gloomy in character—is a masterpiece from the aesthetic point of view. After having mastered the technical details, you will have to learn to play it with the proper expression.

"Do not bewail the fact that in Chopin's *Etude* the hard work must be done by the right hand. If you do, I shall call your attention to a paraphrase by Leopold Godowsky, a paraphrase in which the problem is turned upside down, as it were. Godowsky is not only one of the greatest technicians of all times, he is also one of the most prominent and skillful composers of today. No less a personage than Vladimir de Pachmann calls him one of the greatest. Some of his contributions to the subject of pianoforte technic will rank with those of Liszt. In Godowsky's transcription of Chopin's *Etude* the left hand does all the work, chords as well as chromatic figures. The right-hand part is conspicuous by its absence. As Isidor Philipp wrote in *THE ETUDE* a number of years ago, the amazing skill manifested in Godowsky's transcriptions of the *Etudes* of Chopin is nothing short of wizardry.

"Ignaz Moscheles wrote an interesting *Etude* based on the chromatic scale. It is No. 3 of his 'Twenty-Four Studies for the Pianoforte,' Op. 70. I wonder if it is not possible that the consideration of this *Etude* prompted Chopin to write one that would be more useful and more diffi-

cult. The development of the weaker fingers is not stressed in the composition by Moscheles. Yet it is very useful and should be practiced in connection with Chopin's study.

"Henselt's *Etude Op. 2, No. 5*—entitled *Stormy Life*—is not exactly a chromatic study. Nevertheless it is advisable to practice it either before taking up Chopin's piece or at the same time, because it emphasizes the cultivation of the fourth and fifth fingers. In addition, it is a charming composition.

Binding the Octaves

"I HAVE TOLD you before, you recollect, that the ability to play legato octaves beautifully is one of the most exacting and difficult of all pianistic accomplishments. Chromatic octaves performed legato bring about facility in this branch of technic.

"In the entire range of pianoforte literature there is no finer study for this purpose than Chopin's colossal *Etude Op. 25, No. 10*, a composition teeming with wild and barbaric frenzy and splendor. The middle section contains one of the most enchanting melodies ever written. I need not tell you that the proper rendition of this great *Etude* demands an enormous amount of strength and also requires perfect nerve control.

"But let us see what can be done in order to bring about the results for which we are striving. I should advise you to take up the opening and the closing sections first, because here we have chromatic passages. Practice the right-hand part and the left-hand part separately. Bind the octaves together, but not with the pedal. This means that you will have to play very slowly at first. Omit the sustained notes until you have mastered the extremely difficult feat of securing as perfect a legato as is humanly possible. Everything depends on the fingering. For this reason it will be necessary for you to procure an edition prepared by an authority. I should even advise you to get more than one of the well-edited and annotated collections of Chopin's studies. A comparison of the various fingerings recommended is very interesting. When practicing the *Etude* it is also advisable to play the upper and lower notes of the octaves separately. After each hand has mastered its respective problems, you may proceed to play both parts together. Last of all add the sustained notes and take up the middle section. This method of studying the composition is slow and laborious, but it is the only way you will ever learn to play it in a finished manner. And the results obtained will more than amply repay you for all the toil expended.

"In this connection I may make another suggestion with regard to Chopin's *Etude Op. 10, No. 2*. What is to prevent you from practicing the chromatic figures in octaves, with the right hand as well as with the left hand? Omit the accompanying chords at first, but do not fail to insert them later on. Remember that in order to execute octaves of this kind staccato is difficult enough, but to play them with a perfect legato requires infinitely more skill. Again I must caution you not to use the pedal when practicing. First

learn to produce as fine a legato as possible without this aid.

"Chromatic scales in double thirds, double fourths and double sixths must be consistently practiced. These forms have been very admirably grouped in Isidor Philipp's 'Complete School of Technic.' The classic example of a study in double third passages, chromatic and diatonic, is Chopin's *Etude Op. 25, No. 6*. Procure the phonograph record of this composition made by Paderewski and note how it is to be performed. You will also find interesting passages in chromatic double notes in the *Etude Op. 10, No. 3*. The *Etude Op. 25, No. 8* presents chromatic scales in double sixths. In practicing figures of this kind it is advisable, of course, to play them as written by the composer, but, at the same time, you will find it very beneficial to break the double notes. In fact, this method of playing should be employed in preparing all passages of a similar nature.

The Difficult Essential

"THERE ARE two salient facts of which the student beginning to grapple with double notes dare not lose sight. In the first place, the mastery of the problems presented by double notes is absolutely essential to a well-developed command of the effects and resources of the key-board, and, in the second place, there is no short cut to the conquering of the many difficulties involved.

With the development of the modern pianoforte from its comparatively feeble ancestors the possibilities and the extremely great effectiveness of figures and passages in double notes came more and more into the foreground until today no one can be called a thoroughly prepared pianist who is not an adept in this particular department of technic. To be sure, the employment of double notes—often in quite intricate combinations—is by no means uncommon in the works of the composers of the early classical school. It is needless to remark that they abound in the 'Well Tempered Clavichord' of Johann Sebastian Bach, a work, by the way, which furnishes some of the finest and most effective exercises of this nature ever devised. Yet one need only point to Chopin's famous study in double thirds, let us say, and to the *Etude* in double sixths in order to see how different in many respects the demands are that more recent works impose upon the performer. Examine the compositions of Liszt, of Brahms, of Schumann and of present-day writers like Busoni, Godowsky, Sauer, Dohnányi, Rosenthal and Philipp and you will be convinced that the mastery of double notes is an absolute essential of pianism.

"In consulting different works on double notes, you will observe that various methods of fingering are suggested and advocated for chromatic passages. What are we to do in view of this? The answer is simple: for practicing, employ all the fingerings recommended; but for actual performance use the method that will enable you to play with the greatest ease and fluency. Fingering, you know, serves two purposes. In the first place, it may

(Continued on page 746)

By MARCUS A. HACKNEY

OF SOCIETIES and clubs organized for musical purposes, the number is legion:—choral societies, orchestral societies, circles for the study of musical history, clubs composed of the pupils of some particular teacher, and many others. A very small percentage of these survive to a respectable age, growing in vigor and usefulness. A somewhat larger number hold together until they have accomplished some one notable success and then suddenly fall down and are never heard of again. The great majority of musical organizations run such a brief and futile course that their epitaph might well be—

"Oh what were we begun for,
To be so soon done for?"

The city in which the present writer's lot is cast may be taken as fairly typical of the smaller inland American communities, having a population of about 40,000, a fair number of professional musicians of good attainments and at least a normal proportion of more or less gifted amateurs. After several attempts at musical clubs which ran but brief and unsatisfactory courses, at last a plan was hit upon which seems to fill the need and is now in the fourth year of successful operation. We have steered a middle course between the unwieldiness and loss of time and efficiency, which seems inseparable from a gathering where everything is decided by voting, and an arbitrary one-man rule. Curiously enough, although a written constitution was actually prepared and presented at the first meeting, it was never formally adopted, and our working system is really founded more on a series of precedents than on any written laws. It might seem that this would give rise to various misunderstandings, but, in point of fact, it has never yet done so. The president, vice-president, secretary and treasurer are elected by ballot once a year: other offices are at the appointment of the president. It is understood that these elective offices are to be filled by professional musicians, but any member is eligible to serve on committees. This is almost the only balloting ever done: even new members are not voted on, but after being invited once as guests (generally to take part in a program), if they are found socially and musically acceptable, are invited by the officers to join.

Place and Manner of Our Meetings

Our membership averages about forty—too many to meet in a private house and not enough to hire a hall. In order to solve the problem of a place of meeting, we engaged one of the smaller dining-halls of a good hotel for a moderate-priced *dinner*, after which we held our meeting in the same place. The hall already con-

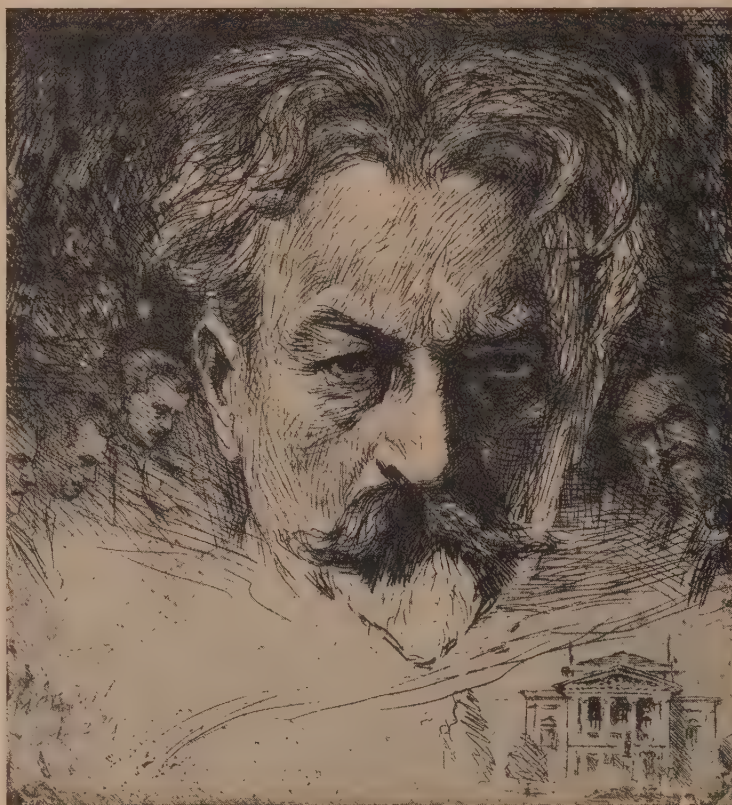
so pleasant that no attempt to change has been made. As the hotel management very properly insists on knowing how many to expect on each occasion, one person is appointed (to serve for the season) to take the names of those who expect to be present and to report the number to the hotel. On the whole the arrangement works well.

and other combinations. Once a year the president himself serves as program-committee, but as a rule points for each meeting some one specially who is to have entire responsibility and entire authority for the being. The character of the program consequently very varied: sometimes consist chiefly of piano-playing; sometimes they are vocal; sometimes they consist entirely of chamber-music; sometimes are devoted to some one composition, in which case a paper is generally read. On one occasion, one of the oldest members was invited to prepare a paper (proved highly interesting) giving a history of the principal local musical prizes and organizations in the city. On two or three occasions aesthetic lectures were offered as a feature; once the meeting fell on May first, a May Dance was staged by a dozen young

The meetings take place every two weeks, except in the summer, and close of the season we have one picnic without any musical program. The order at each meeting is as follows: 1. Dinner, at seven o'clock. 2. 15 min. meeting. (As brief and direct as possible and never at all unless absolutely necessary.) 3. Musical program. 4. Social time, often with dancing, for which music is furnished by volunteers. Break up at eleven.

Aside from the cost of the which is paid individually by each the expenses of the club are but An assessment of 25 cents a year proved sufficient to cover them. On occasions we have had "open" which drew an attendance of nine hundred. These served as a good test, but it was not thought to continue them, as there was danger the distinctive musical character of the might be impaired.

"I don't know who invented it or where it was invented, but I do should be made a crime to play it in. They say it has rhythm, and I say not. I have been going around Europe on a crusade against jazz. I told Paris what I thought of it, and I fought against it in Germany. I am glad that I hear that America is the first to try to get tired of it."—PIETRO MARINO



ARTHUR NIKISCH

Greatest of Hungarian Orchestral Conductors

tained a good piano and we were allowed the use of another piano from the adjoining room when occasion demanded. This arrangement was at first regarded as only temporary, but the social feature proved

At the beginning of the season, on request of the president, various members hand in a list of the pieces they have ready to produce or expect to have ready. This includes not only solos, but duets

WHAT ARE YOUR FAVORITE MUSICAL COMPOSITIONS?

A Prize Contest

THE ETUDE will give a Prize of Twenty-five Dollars for the best five hundred word article upon the subject.

MY TEN FAVORITE ETUDE MUSIC MAGAZINE MUSICAL
COMPOSITIONS AND WHY I PREFER THEM

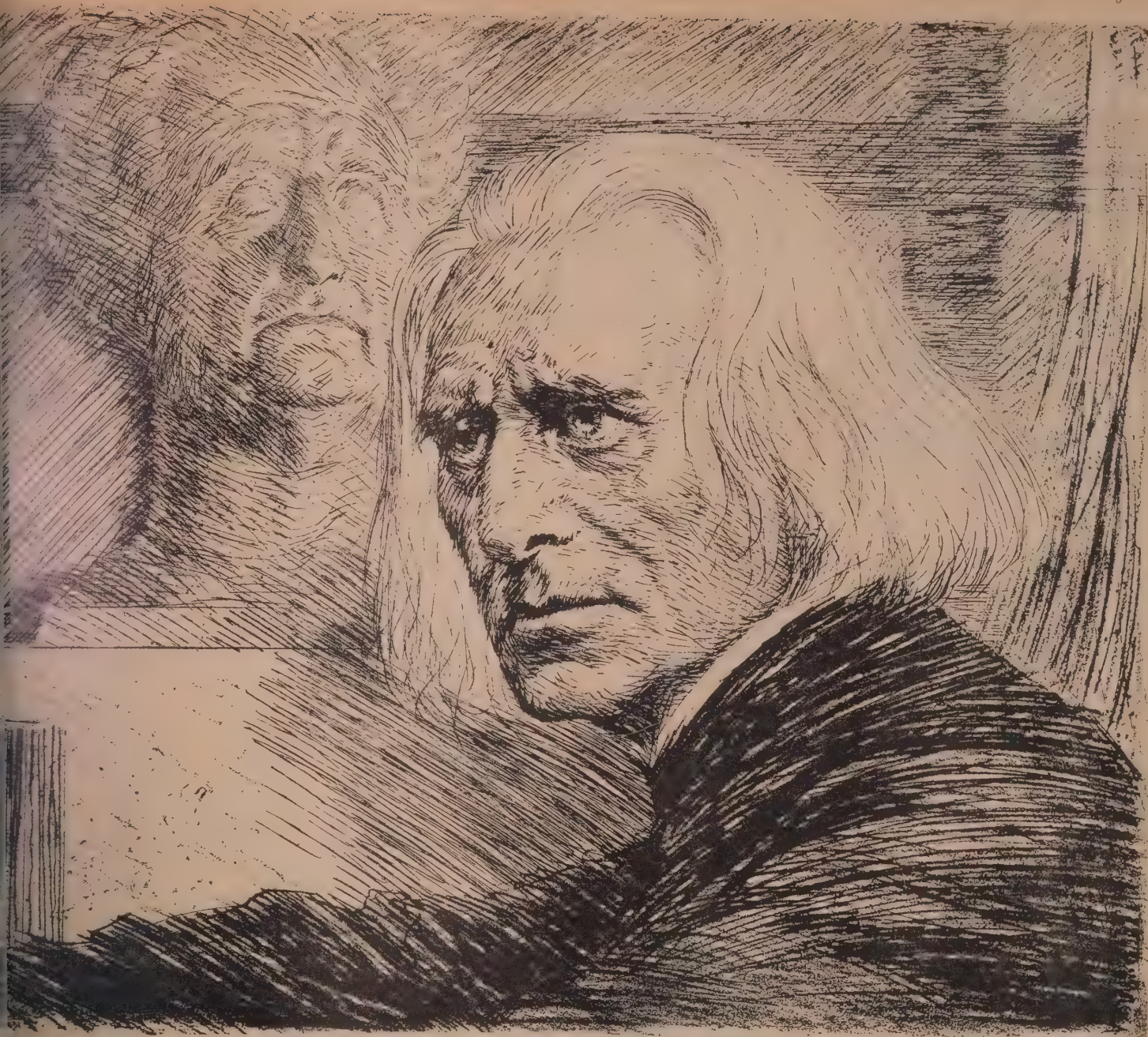
There are always certain works for piano which please us better than others. We want to hear them, over and over again. Some we hear once and never care to hear again. We want our readers to be absolutely frank about this matter. Give us your real opinion shorn of any ideas prompted by fashion or artificial tradition. We know that our readers are not in the class with those who go to concerts and sit for hours listening to music they will never be able to understand and then turn around to their friends and smile, "Isn't it perfectly marvelous?" There has been entirely too much of that kind of affectation in America, and we want to learn what the really sincere music lovers, students and teachers prefer. Yet this competition will not be judged by the list of ten compositions you submit but rather by your carefully expressed reasons for preferring them. There is no restriction as to the field in which you may go. The compositions that please you may be romantic, classical, folk-songs, futuristic, *salon* pieces, anything. This will help us enormously in our own editorial policies.

Conditions

1. Compositions considered must have appeared in issues of THE ETUDE

MUSIC MAGAZINE during the past ten years. This embraces a huge collection of about 2500 works of composers of all styles. Complete files of THE ETUDE are in all sizable libraries of the world.

2. All articles submitted must be postmarked not later than February 15th 1931.
3. All articles must bear at the top, "Submitted in Etude Musical Favorites Contest."
4. In the event of a tie a prize equal in amount to that given above will be awarded each winner.
5. The contest is open to all, whether subscribers to THE ETUDE or not.
6. In every case give the name of the composer as well as that of the composition.
7. All articles must be written upon one side only of each sheet of paper. Typewritten manuscripts are desirable but not necessary.
8. THE ETUDE reserves the right to print, at regular space rates, all compositions accepted but not winning the prize.
9. Owing to the immense correspondence at THE ETUDE offices no compositions will be returned unless especially requested and accompanied by adequate return postage.
10. All compositions must be marked plainly at the top, "Favorite Musical Compositions Competitions," with the name and address of the competitor at the top of the first sheet.



FRANZ LISZT

From a new etching by Narn-Bauer. Note the bust of Goethe in the background.

The Liszt Rhapsodies

By JOHN ROSS FRAMPTON

published some 1200 compositions, many of these were ephemeral, quickly written to serve the attracting non-professional piano recitals. That these come valueless just so soon as Liszt would come to be self-surprised Liszt himself must have been. His Hungarian Rhapsodies, which do not be included in this

any rate his intense devotion to the Hungarian people was entirely unaffected. Thus we have the spectacle of the greatest pianist the world had ever seen returning to Hungary, proclaiming himself an Hungarian and giving all the proceeds of his concerts in Hungary to various Hungarian charities. He was fêted as few men have been. Budapest, the capital, gave him honorary citizenship and formally presented him with a sword. Other cities honored him less only in that they possessed less scope for so doing. Everywhere he received ovations. Immediately he sensed the charm and piquancy of Hungarian music, its unusual rhythms, curious scales, poignant melodies, deep pathos and intense fire, all as yet unheard by the audiences of western Europe. Though he did not understand one word of the Hungarian language he did grasp the inner and outer character-

istics of this music of his native land. After about ten years he published his first Hungarian Rhapsody followed shortly by fourteen others; later in life he published four lesser ones. And there is a twentieth, possibly still in manuscript. Of the original fifteen, eight are especially famous. The finest and biggest is the Second. Possibly the next in importance is the Twelfth followed by the Ninth, the Sixth, the Thirteenth (Liszt's own favorite) and the Tenth. The Fourteenth he worked over into the concerto called the *Hungarian Fantasia* which he later rewrote again as a piano solo. Although short and not of much musical worth, as compared with the really great concertos of Schumann, Brahms and Tchaikovsky, or even Saint Saëns, it is a brilliant work and instantly appealing to the multitudes. Yet it is rarely heard in recitals except in historical series or at *débuts*.

Brilliant Display of Technic

TO THE POPULAR mind Liszt's Rhapsodies are the final word in brilliant display of almost superhuman technic, the fact being consistently overlooked that pieces have been written since far surpassing these in difficulty. Certain it is that these compositions do lend themselves to spectacular display. At a vaudeville performance witnessed by the writer one of the "stunts" offered was a marvelous performance of the *Fifteenth Rhapsody*. It simply "brought down the house." As a gymnastic performance it was astounding; as a technical display it was clean cut and accurate; but as music it was about as soul-satisfying as the locomotive yell at a big football game. It is just because these Rhapsodies do lend themselves to such uses and abuses at the hands of thousands of students, amateurs and even professionals



LISZT'S MONUMENT AT THE ROYAL ACADEMY OF MUSIC OF BUDAPEST.

that the works themselves have fallen into disrepute.

Still there is cause for hope in the fact that there is arising a new generation of pianists who treat all music in a more reverent way. People no longer go to recitals to see long hair or athletic exhibitions but to be entranced by the beauty of the music. Even the much maligned Liszt Rhapsodies are gaining a place among the recognized works of art. Artists like Busoni, Samaroﬀ, Rachmaninov and Corot, as well as the late Arthur Nikisch among orchestral conductors have ferreted out and given prominence to the real musical values of these works without losing one jot or tittle of their brilliancy.

Liszt's rhapsodies gave a new meaning to an old word. Already designating "a portion of an epic poem" it was used in old Greek poetry. The "Iliad" and the "Odyssey" of Homer were divided into rhapsodies, and a person who recited these works was a rhapsodist. Thus we read that "Xenophanes wandered from country to country imparting wisdom in rhapsodies and hymns." After Liszt's time, however, we find coming into use a group of words which derived their existence from the popular conception, or, rather, misconception, of these works. We see "rhapsody" defined as "a wild, irregular composition, sometimes in style of an improvisation," and "rhapsodic" as "overenthusiastic, effusive, disconnected and confused."

A String of Jewels

THE STRINGING together of unrelated Hungarian melodies, folk-songs and dances produces creations which are formless, perhaps, if we mean by that that they do not follow any of the strict forms decreed by theorists in art. But these compositions do contain contrasting moods and sometimes recurrent themes. And the folk melodies themselves are in some sort of form, for folk-music must depend for its very existence on its proper proportion and rhythm. There is no confusion, no irregularity, in this music; its wildness is inherent in the themes used, not in the form. All application of the definition "overenthusiastic" comes from the performances of those misguided individuals who make of true music mere gymnastic display.

Other composers since Liszt have written rhapsodies. But these writers, in general, have lacked the genius of the master and their works have not succeeded. The rhapsodies of Brahms are compositions expressive of the older meaning of the term and always surprise and sometimes disap-

point the audience who expect music after the Liszt style.

The Liszt rhapsodies, then, are really medleys of Hungarian folk-songs played in the ornate style and retaining the spirit of the originals. The fragments are cemented together with boundless talent and skill, Liszt using pianistic technic until then unknown. Part of it is imitative of the music of the national instrument, the cimbalom, and some of it is purely pianistic. That all of these compositions are eminently suited to the piano cannot be denied. Indeed, so sure a means were they whereby every pianistic athlete, every key-board contortionist, could win applause that men of little music and much muscle turned to them as their one path to success.

Then there came the inevitable reaction. For decades such compositions were anathema. But now that they have begun to be interpreted by pianists to whom technic offers no difficulty and in whom there dwells the "divine spark" of musical genius, they again become works of art, monumental and exquisite.

SELF-TEST QUESTION ON MR. FRAMPTON'S ARTICLE

1. Why did Liszt turn to Hungary for musical inspiration?
2. How many rhapsodies did Liszt write? Which was his favorite?
3. In what way does technical complexity militate against true appreciation of the Liszt rhapsodies?
4. Why does "medley" aptly describe these compositions?
5. What procedure will bring the rhapsodies back to their rightful place of esteem?



*There's a sigh to those who love me
And a smile to those who hate;
And, whatever sky's above me
There's a heart for every fate.*

(Byron)

Fr. Liszt

THE YOUNG LISZT

This notable portrait of Liszt, by Kirchner, in a typical Hungarian uniform, is the more remarkable because of his autograph with the stanza from Byron in very readable English.

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A Department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "THE EDITOR, Dept. of Reproduced Music."

ONE OF THE supreme symphonic achievements in recording recently brought forth is the Victor recreation of the Overture and Bacchanale of Wagner's "Tannhäuser" in the famous Paris version. It is a recreation of the finest kind, in which everyone concerned, Stokowski the conductor, the Philadelphia Symphony and the recording director, have happily realized their various positions in a truly inspired and miraculous manner.

Pagan sensuousness and exotic beauty are stressed by Stokowski in his reading of this supremely beautiful scene from "Tannhäuser." It is doubtful whether anything more glamorous of its kind has ever been done. Stokowski creates a vision of Venus with charms so seductive, so deliciously intensified, that it becomes difficult to believe Tannhäuser ever released himself from her wiles. Near the end he gives us some of the rarest poetic moods that have ever been realized in a phonograph performance, for the last pages of this unforgettable work are, in his interpretation, exquisitely thought out.

Tannhäuser, it will be remembered, was written by Wagner in 1845. It was one of his early scores, and, though reaching out for and realizing some memorable pages of music, it cannot be said to contain any of the sensitive and gloriously conceived pages of "Tristan" or the later operas. The Paris version, however, of the Bacchanale was a revised version of the original. Wagner rewrote it in 1860, at a time when "his veins were full of the fiery ichor of Tristan," says Lawrence Gilman; hence the music "contains some remarkable anticipations of the music of 'Die Meistersinger,' 'Götterdämmerung,' and 'Parsifal,' as well as some curious references to 'Siegfried.'" It is well to remember these things when we approach this recording, for it not only enhances our enjoyment but also enhances our appreciation.

Tchaikovsky Piano Concerto

IN 1908 a boy of eight made his debut playing the Tchaikovsky "Piano Concerto in B Flat Minor." This was Cutner Solomon. Up to 1925, the British Musician tells us, this pianist "had not penetrated to the meaning and purpose of music, but since 1925 he has grown into artistic manhood. . . . Playing the Tchaikovsky Concerto, he has the right concerto manner, which is the symphonic manner; and this betokens the large mind, for among other things it enables the player to realize his piano part as a portion of the whole, and to move with it in the way we like to imagine a noble prince moving among his court. . . . Listening to the performance here, one forgets everything but the music itself, beyond which it is impossible to find words of praise."

The foregoing review was occasioned by the release of Tchaikovsky's "Piano Concerto" in the performance by Cutner Solomon and the Hallé Orchestra for Columbia recording (their set No. 141). It is a notable recording, which supersedes the recorded version made by Hambourg for Victor some time back. The loveliness of the Russian song-like slow movement is revealed in all its natural beauty by Solomon, and the rhythmic concept of the first and the last movements are so deftly treated by both the soloist and Sir Hamilton Harty and his Orchestra that we forget the vir-

tuoso qualities of this somewhat work.

Moussorgsky's *A Night on Baldpate* is more or less an occasion which, if cleverly performed, can as all poems do providing sympathy with its purport. That of the several of Moussorgsky by Rimsky-Korsakov, is intended to convey an impression of a so-called Sabbath, "The Spirits of the Dance," "A Black Mass and a Glorification of their God. At the height of the bell of a village church sound the spirits disperse." This is a

Gaubert and the Paris Conservatory recording this work is (their discs 67793 and 67794D) as a carefully planned reading, unclimactic and too agitated for satisfactory reading, however. It is a gretto from the "First L'Arlesien" as interpreted by Mr. Mengelberg, fourth side of this recording, sentiment but can hardly be said to have its suave sensibilities.

Violin Numbers

OF THE three essentially rarely conceived sonatas and piano written by Brahms have given us two in record 100 in A major, played by Loesser (set 36) and Opus minor by Zimbalist and Kaufmann (set 140). Of the two the latter certainly arrived realizes the audience of Brahms' creative genius in a satisfactory manner. It is, in tribute to its creator, for Zimbalist and Kaufmann, musicians of the order, unite to give us a performance of a conceived work.

A similar tribute must be paid to the new recording of César Franck's "A Major," also for violin and piano (set 81), an old favorite of lovers. It is good to welcome a new recording of this work, which in the past has been recorded in the prior to electrical recording itself as a prime favorite. It is to realize the enhancement of the creative genius of the performers, for theirs is an achievement of particular worth.

In the recording of the Hallé's "Passacaglia," Columbia has an example of the rare association of the ingenuity of two players, Sammons and Lionel Tertis, masters of the foremost of the 17th century (set 67784D). This work, which is a theme and a number of variations by Handel and others by Handel, is a rare musical achievement, which will unquestionably establish appreciation in repetitive and

Albert Coates and the Hallé's phony do justice to the fan and the exotic musical substance of the Russian song-like slow movement of the first and the last movements are so deftly treated by both the soloist and Sir Hamilton Harty and his Orchestra that we forget the vir-

(Continued on page 703)

DEPARTMENT OF BANDS AND ORCHESTRAS

Conducted Monthly by
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Practical Rehearsal Routine for the High School Band and Orchestra

It is the rehearsals of a band and orchestra that make it possible for organization to give the maximum pleasure and entertainment in music. It is essential that they be rehearsed systematically and businesslike for the prime purposes of rehearsals—good ensemble—intonation, precision, phrasing—to give an acquaintance with the rehearsal proper interpretation.

Rehearsal qualities in ensemble are of all conscientious conductors: quality of tone, intonation, articulation, rhythm, contrast, balance, control.

One of these requisites, the quality and in need of correction.

When these are addressed to directors and semi-professional organizations, it is presumed that professional musicians would be well schooled in these rehearsal techniques.

When I was studying in conservatory for several years, I practiced four hours a day. The principal instrument, the cornet, was proportioned about as follows: the first hour was devoted to long slurring exercises; the second, to scale and arpeggio exercises; the third, to etudes and studies, and the fourth, to solo work.

I became convinced that, if this was the proper routine for development of an individual performer, some of the same procedure could be applied in the development of ensembles. Consequently, when I began to conduct amateur bands and orchestras I began to apply this method—with surprisingly good results. Since that time I have had opportunity to introduce this procedure to many directors who have found it highly satisfactory. Also, I have learned that John Philip Sousa had long employed such preliminary practice in his rehearsals with the Marine Band, and later with the Sousa Band.

Practice in Unison
WHEN directing an amateur organization I invariably open a rehearsal with some preliminary unison practice. I begin by using the more common scales but soon proceed to the use of all the various keys, confining the practice to a single key at each rehearsal.

Beginning with the scale of *F*, I instruct the different players as to their particular keys, all *C* or bass clef players taking the key named, all *Bb*, *Eb*, *Db*, and *F* instruments (such as cornet, saxophone, piccolo, and horn) using the treble clef, take their corresponding keys. The cornets take the key one tone higher (or *G*); the *Eb* horn or saxophone takes a key a minor third lower (or *D*); the piccolo a key a second lower (or *E*), and the English horn (or French horn in *F*) a key a fourth lower or a fifth higher (key of *C*). The mere study of key

relationship proves of great benefit to one's organization.

The rehearsal should be begun with unison work on long tones as follows:

Ex. 1

Flute, Oboe, Eb Saxophone, Eb Clarinet, Bb Cornet and Clarinet, F Horn—English Horn, Bass, Trombone, Bassoon, etc.

Begin by playing each tone *mezzo-forte* and sustaining it for the duration of about eight slow counts. Rest for several counts; then attack the next note. Strive to secure a smooth, unwavering, and well-balanced tone of good quality. This work will give each player time to listen to the tone and pitch of the other instruments as well as that of his own, and the players will soon begin to develop a more definite idea of blend and of intonation. Insist upon a precise and instantaneous *attack* and *release* of each one. If an attack is bad, stop and begin again. Here begins precision.

After an organization has become accustomed to this procedure the long tones

should be greatly varied in dynamics and in length. They should be played *mezzo-piano*, *piano*, *forte*, *pianissimo*, *fortissimo*, *crescendo*, *diminuendo*, with a *swell* and in other ways, and should be extended in duration until they can be sustained for 16 or more slow beats.

The value of long-tone practice has long been attested by the best singers and instrumentalists, and there is no better method for developing good quality of tone and endurance. The singer or player who lacks a pleasing quality of tone has not much to interest the public.

After a few minutes of long-tone work the scales should be played at a more rapid pace—beginning with half notes, then quarter note, eighths, triplets of eighths, and sixteenths according to the technical ability of the organization.

Ex. 2

This exercise should be played in a well sustained manner and eight beats should be played with a breath, the director exercising great care to see that all players take breath only at the proper points.

Ex. 3

(Continued on page 741)



THE SENN HIGH SCHOOL BAND OF CHICAGO, "NATIONAL CHAMPIONS 1929-1930" ON PARADE AT THE NATIONAL CONTEST AT FLINT, MICHIGAN



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



High School Music Festivals in a Great City

Their Organization, Preparation and Production

By F. EDNA DAVIS

IN THIS day when contests of all kinds are popular the music contest is frequently suggested. The contest, however, causes disappointment to the majority of contestants, since the number of winners is necessarily limited. The music festival offers the advantages of the contest without its accompanying detrimental effects. There is something of dignity in the music festival that is sometimes lacking in the contest. The spirit of unfriendly rivalry is absent and there is a oneness of purpose impossible of achievement in a contest. The spirit of competition, moreover, may be satisfied in a constructive way by having the schools vie with each other for places in the large choral and orchestral groups. The school whose individual groups are best prepared will naturally have the greatest number of students chosen for membership in the massed chorus and orchestra. Recognition of this may be made on the program by giving the statistics of the ensembles.

Interscholastic contacts are of inestimable value to individual students, especially to those from high schools widely separated from the center of the city. The actual participation in a big musical event gives to the students concerned a sense of responsibility, poise and discrimination that cannot be overlooked. It is amazing to note the earnestness with which most of the chosen participants meet their obligations. Many times it means real sacrifice for boys and girls of high school age to give up Saturday mornings for rehearsal. Nevertheless some of them ask to be released from positions; other have the hours of music lessons changed so that they may attend rehearsals. They are all seriously interested.

To present a successful festival, the director or supervisor of music must recognize the magnitude of the task, the resources at his command, and his personal equipment for such an undertaking.

The Program

THE FIRST step is the selection of music for chorus and orchestra. Here the musical taste and judgment of the director is evidenced. The program must not be too long. In the choral numbers, sacred, patriotic, and secular music should be represented. The orchestral program should include overture, operatic selection, symphonic movement, tone poem, ballet suite and standard march. All numbers selected should be of high artistic content. Nothing but the best is good enough for the festival program. Music whose difficulty is beyond the efforts of the students should not be selected. But neither should their ability be minimized. Experience has proved that the average teacher underestimates, rather than overestimates, the capacity of young people.

The program should be selected at least one term before the festival is given, so that schools may obtain the music and

have as long a time as possible in their individual preparation of it.

A SUGGESTED SENIOR HIGH SCHOOL PROGRAM

(The following are the names of the compositions appearing on the program of the 1930 senior high school festival in Philadelphia):

Four Part Mixed Chorus

The Heavens Resound.....Beethoven
Caravan Song.....Chadwick
The Water Lily.....Converse
The Tide Rises.....Röntgen
Mexican Serenade.....Chadwick
The Home Road.....Carpenter

Orchestra

Overture Stradella.....Von Flotow
Largo, allegro vivace, Sym. No. 12, Bb Major.....Haydn
Ballet Suite-The Enchanted Lake

Finlandia.....Tchaikovsky
Cavalleria rusticana, Intermezzo.....Sibelius
Huldigungs' March.....Mascagni
American Fantasia.....Grieg
American Fantasia.....Herbert

Girls' Chorus

Cantata—The Lady of Shalott....Bendall
An excellent number for chorus and orchestra, given at the 1929 festival, is the cantata, *Land of Our Hearts* by Chadwick.

A SUGGESTED JUNIOR HIGH SCHOOL PROGRAM

The following are the names of compositions appearing on the 1930 junior high school program:

Four Part Chorus (Mixed)

To Thee O Country.....Eichberg
I Waited for the Lord.....Mendelssohn
A Hope Carol.....Smith
Jerusalem, O Turn Thee, from
"Gallia".....Gounod
Dance and Sing.....Wilson
Good Night, Good Night, Beloved.....Pinsut
Il Trovatore Selection.....Verdi

Orchestra

Overture—Poet and Peasant.....Suppé
Andante, Surprise Symphony.....Haydn
Ballet Music, Rosamunde.....Schubert
Tres Jolie, Waltz.....Waldteufel
Norwegian Dance.....Grieg
In the Mill.....Gillet
Il Trovatore Selection.....Verdi
Stars and Stripes Forever.....Sousa

Additional Program Suggestions

Chorus (Senior)

Morning Hymn.....Henschel
Echo Song.....De Lasso
Salutation.....Gaines
King Nutcracker.....Tchaikovsky-Bornschein
How Lovely Are the Messengers
Mendelssohn
Spring's Message.....Birge
Teach Me Thy Statutes.....Mozart
The Rose Tree.....Praetorius
Sea Fever.....Hadley

Kerry Dance.....Molloy
Chorus of Bacchantes.....Gounod
Buie Annajohn.....Chadwick
Native Music.....Herbert
Song Cycle for Women's Voices
Peter Pan.....Beach

Orchestra (Senior)

Symphony G Minor, 1st Movement.....Mozart
Sakuntala Overture (difficult).....Goldmark
Marche Militaire Francaise.....Saint-Saëns
Merry Wives of Windsor.....Nicolai
Symphony No 1.....Beethoven
Tannhäuser March.....Wagner
Ballet Music, Suite No. 2.....Gounod
Valse Triste.....Sibelius
In a Persian Garden.....Ketelbey
Ballet Music.....Bartered Bride.....Smetana
Slavonic Dance.....Dvořák
Minuet for Strings.....Bolzoni

Chorus (Junior)

Gloria Patri.....Palestrina
Come Where My Love.....Foster
John Peel.....Old English
In Our Boat.....Moszkowski
Flow On, Thou Shining River.....Parker
(Old English with descant)

The Mermaid
The Three Ravens
Old King Cole

Orchestra (Junior)

Dance of the Happy Spirits.....Gluck
Menuet, Concerto in F.....Handel
Carmen Selection.....Bizet
The Lost Chord.....Sullivan
Danube Waves.....Ivanovici
Suite.....Mendelssohn
Lustspiel Overture.....Kéler Béla
Waltz Suite.....Brahms
Marche Militaire.....Schubert

Resources

Philadelphia has the following resources from which to draw students for a festival chorus and orchestra, senior and junior high school—

6 Mixed Senior High Schools
4 Girls Senior High Schools
2 Boys Senior High Schools
20 Junior High Schools

Procedure

THE PRELIMINARY training of both chorus and orchestra is done by the music teachers in the individual schools under the supervision and help of the Division of Music Education. In each high school the instrumental program is taught to the orchestra or instrumental ensemble. The vocal program is taught to the vocal ensembles, glee clubs or picked chorus as local conditions may necessitate. It is suggested that certain specified numbers be ready for criticism and help by given dates. In that way, the director and his assistants can gauge the progress of the work. Chorus numbers are more effectively taught and more surely learned if the parts are sung with the use of the Latin syllables.

Several weeks before the festival, the schools are asked to name students who wish to take part in the festival and who are able to give three Saturday mornings for combined rehearsals. Many times interested students are prevented from coming members of the groups having to work on Saturdays. Names thus obtained, the Division of Music Education selects the best and instrumentalists, taking into account the number of names submitted.

The director may have difficulty in getting a complete instrumental orchestra and sufficient boys to make a balanced chorus. He finds, however, that each year the number of students who are interested in the unusual instruments in the orchestra encourages students to study them. The experience of singing in a chorus one year makes them anxious to do so the following year, helps to bring in the less easily won ones.

Organization

AFTER THE festival group has been chosen, the director organizes his forces so that rehearsal can be carried on with a minimum of confusion and waste motion. In the Philadelphia festival mentioned above, a mixed chorus of 200, a girls' chorus of 170 and an orchestra of 102. The numbers necessitated detailed arrangements before the groups could be efficiently handled. A careful and complete roll must be made so that attendance can be taken quickly and accurately. Rehearsal cards should be distributed to each rehearsal, pinned to the owners. Attendance roll sheet should be checked at a time.

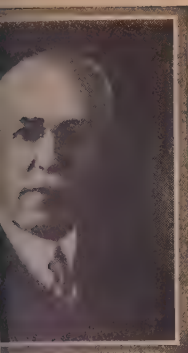
At the rehearsals, both choral and orchestral groups should be seated as possible like the final seating. Each player may be given a number, responding number is placed on the chair to be occupied by him. The conductor should obviously be the best violinist in the combined group. Unpleasant feeling may be caused by seating the other players with reference to ability and announcing that to students.

In the chorus, if the voices are well balanced, seat them according to the voices arranged thus:

Tenors
Sopranos
Bassos
Altos
Conductor

This makes a satisfactory arrangement. It has been the custom in Philadelphia to choose as chorus and orchestra.

(Continued on page 705)



The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS" DEPARTMENT. FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

Interest and Practice Schemes

These advise me as to the method of holding the interest of pupils. What is the most effective stress the importance of daily practice?—R. B.

wards in the shape of gold stars are helpful. It is best of all, to stimulate the pupil by setting an occasion, an afternoon on to play for other pupils, either in a group or, if he is equal to public pupils' recital. In other words, give him something definite for work.

answer to this question is systematic assignments for work, writing down how much time to spend on each item of the lesson, have the pupil devise a schedule which shows just what periods are to be practiced each day. Designate many hours are to be spent each day, draw in his blank book each day for recording his daily practice:

Tue	Wed	Thu	Fri	Sat	Total
1h	¾h	1¼h	½h	1½h	6hrs

that, if a part of his practice is made up, it is to be made up, the day following. The above instance, is that of a pupil whose practice is to be one hour a day. Having practiced one hour on Wednesday, he has practiced on Thursday; and, similarly, on Friday was made up the balance to reward a full week's practice a gold star!

Consciousness in Playing

A young person studying music, one to teach or play when alone. I play fairly well on alone, but I am so nervous when my father who does much about music, listens, I can do is to watch the hands cannot concentrate and st. What would you do? think that I shall outgrow my hands tremble when I shed.—M. A. S.

is that you think about your music. Fill your mind with it, and your "nervousness" is really self-consciousness with no room to enter.

play before any one, concentrate on things: first, to keep your hands in an easy position, with loose; second, to make each movement a little thought, with its own end, and the whole some feeling of joy, sadness, or the like. Perhaps you can picture or story with the piece, and to your auditor in music, vividly than in words. In words, your playing should

represent real musical thought; and, if such thought be not present, what is the use of sounding out a mere hodge-podge of notes?

Studying Without a Teacher

I am twenty years old and have studied about two years under a teacher. I have so many other duties that I find it necessary to study by myself. Considering this fact, is it possible for me to become a good musician? Please suggest some works to add to my repertoire of salon pieces.

Here is a practice schedule I have worked up:

1. Technical exercises...15 minutes
2. Studies...25 minutes
3. New pieces...65 minutes
4. Memorizing...15 minutes

Total.....2 hours

I am weak in technique, but strong in interpretation and sight reading. Am I spending the proper amount of time on technical exercises?

I am handicapped by a very small hand. Though I have taken stretching exercises, I cannot play octaves easily. What should I do for this trouble?

Can you tell me where to get information about materials for the first three grades of music?

—H. E. S.

Self-study can hardly take the place of work with a competent teacher; hence I advise you to make a considerable sacrifice, if necessary, in order to obtain such instruction. It may be possible otherwise for you to amass a large amount of musical knowledge by reading and practice; but the fine points which characterize an accomplished pianist require personal supervision and advice.

Some modern pieces which you may well study are as follows:

The Island Spell, by John Ireland.

Arabesque in E, by Debussy.

Intermezzo, Op. 117, No. 1, by Brahms.

Vecchio menuetto, by Sgambati.

Polonaise Americaine, by J. A. Carpenter.

Your schedule seems well planned, although in your case I should cut down No. 3 ten or fifteen minutes and add these to No. 1.

Do not work too hard on stretching exercises since they tend to stiffen or lame the hand. Practice rather on extended arpeggio positions, which will help to increase the span of your hands without injury. Here is a sample of such an exercise, on the chord of the dominant seventh. The exercise should be transposed into all keys, taken chromatically, as suggested in the last two notes. The left hand may practice the exercise an octave below the notes as written:



For materials in the first three grades, send to the Presser Company for their free booklet, entitled *Guide to New Teachers on Teaching the Piano*.

Advanced Sight-Reading

If a student can play Grade X pieces, what grade of music should she be able to play at sight, and what practice do you recommend for the improvement of sight-playing ability?—Mrs. S. W. H.

Pieces of the fourth or fifth grade

should be easily read by this time; also it should be possible to read considerably more difficult pieces if they are taken at a slow enough tempo.

Duet playing with some friend of equal attainment is ideal for the purpose. Be sure, however, to change frequently from *primo* to *secondo* and *vice versa*. I can especially recommend the four-hand arrangement of Haydn's Symphonies for such reading.

Playing accompaniments at sight for voice or violin is another useful form of practice.

Competing With Piano Classes

As a piano teacher I have specialized for fifteen years with beginners, being most successful with pupils between the ages of seven and thirteen.

Piano classes will probably be introduced into the public schools of my town in the near future. How shall I, as a piano teacher, compete with these when they come?

I would like to hear from some private teachers in towns where piano classes are taught in the schools.—E. E. W.

There are various ways in which you may connect yourself with this new movement. Teachers for such classes in public schools are necessarily drawn from the community in which they are introduced. Why do you not apply for a position as teacher of at least one of the classes?

There is also no reason why you should not form such classes for your private work. Doubtless your clientele of pupils would prefer to come to you rather than to the school classes, if you are equally available. You could begin with a small class, say, of three or four students, and branch out further with increased experience.

But I do not believe that such classes will mean the collapse of your individual work. Doubtless many parents will prefer that their children should receive individual instruction, and hence will still call on you. Also the school classes will probably carry the pupils only through the first two or three grades, when they will be stimulated to continue with a private teacher.

As for the class work, I may refer you to two recent books on the subject published by the Presser Company: "My First Efforts in the Piano Class, Piano Class Book No. 1," and "The First Period at the Piano," for use with piano classes, by Hope Kammerer. In both of these the method of conducting the classes is explained, and plenty of musical material for the pupil is given.

Will any member of the Round Table who has had experience in teaching piano classes in public schools give us some account of her work?

A Talented Pupil

I have a little pupil of twelve years who has covered so much ground during the past year that I am at a loss to know how to plan his work for next year. Will you please advise me what to give him,

and criticize if he is not getting a properly balanced course of study? He memorizes everything except Czerny studies, and plays with interest, ease and simplicity. Should I hold him back, taking step by step as my other pupils are advanced?

Some of his work during the past nine months is as follows: Czerny Studies, Op. 849; Bach's 12 Little Preludes; several sonatas; all the scales in varied forms; also about ten pieces, including *Forest Fancies* by MacDowell, *Allegretto* from "Symphony No. 20" by Haydn. He has given a public recital forty-five minutes in length, displaying unusual skill in one so young.—Mrs. J. R. W.

One of the greatest advantages possessed by the private teacher is that he can allow each pupil to progress according to his native ability. It is estimated by a leading educator that one student may be anywhere from two to more than twenty times as bright as another. Evidently you have acquired one of the exceptionally gifted ones.

Such a pupil should certainly not be held back and made to keep accurate step with the slow ones. On the other hand, there is always the danger of pushing him with undue rapidity, and thus neglecting some of the fundamentals. So, without omitting any important item, you may let the pupil develop naturally, trying him occasionally on music that is somewhat difficult for him, but not allowing him to stray beyond his depth.

I should consider him ready for Bach's Two-part Inventions, some of Beethoven's Sonatas, such as Op. 49, No. 1, then Op. 79, Mendelssohn's *Capriccio*, Op. 16, No. 2, and perhaps some Chopin, such as the Waltzes, Op. 64, No. 1, and Op. 69, No. 1, also the Nocturne, Op. 55, No. 1. For modern music, try MacDowell's *Hungarian*, Debussy's *Arabesque in G major*, Albeniz's *Cadiz (Saeta)*, and Poldini's *March mignonne*.

For studies, Cramer is now in order, to be followed by the easiest studies of Clementi.

The material which you list shows excellent judgment on your part. A judicious alternation of classics and moderns is well fitted to produce an all-around development.

Team Work

Teachers of social standing can apparently do much by musicales to engender healthy competition, but my home is not adapted to receive pupils. I visit my pupils, and each is a stranger to the other. What would you advise in the matter?—W. M. L.

I regret that your pupils have no opportunities of meeting and exchanging ideas on music; for there is nothing which excites interest more than such intercourse. I strongly advise you, therefore, to form groups that can meet regularly, say, once a month, perhaps at the home of one of the pupils. Talk to these groups on some pertinent musical topic, and have the pupils play to one another. An occasional pupil's recital, even an informal one, is very desirable.

Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Which Are Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

PART IV

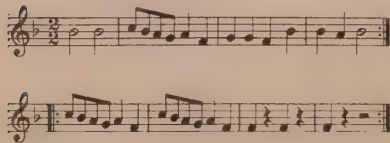
Bourree (Boree, Burre, Bouree): A dance by many authorities attributed to the Auvergne province of France, though others maintain that it originated in the Basque (Bay of Biscay) district of Spain, where it is identified as the *Borea*. It is known to have been introduced about 1590 into the feasts of Paris; and it is mentioned by Praetorius.

The characteristics of the *Bourrée* are a certain light gaiety of melody, with a smooth, fluent, gliding rhythm. It is in double measure (*alla breve*) and begins always on the fourth beat of the measure. Though seemingly related to the Gavotte, it differs distinctly in that the Gavotte is always in quadruple measure and begins on the third beat of the measure. Like most of the old dances, it is Binary in form, and each theme is repeated. It appears mostly in suites of the older composers; and the popular *Bourrée* in G, is from the "Suite III for Violoncello" of Bach.

* * * * *

Brawl (French, Branlé): One of the oldest of the round dances, in double measure, in which the entire company engaged, as in a modern cotillion. It was in vogue from the fifteenth to the eighteenth century and old writers describe most varieties of it as being less lively than the courantes and galliards and danced by bending of the knees rather than by jumping with the feet. Towards the end of the sixteenth century there developed almost as many varieties of *branlés* as there are ways of wiggling through the modern fox trot. In his "Orchésographie" Thoinet Arbeau gives not only the tunes but also directions for the dancing of no less than eighteen *branlés*. We give the melody to a *Branlé des Sabots* (Branlé of the Wooden Shoes), the last three notes of which were accompanied by a tapping of the left foot.

Branlé des Sabots



* * * * *

Brindisi (green-dee-zee, Italian): A drinking song. A toast song. Perhaps the best known of all is *Il segreto per esser felice* (The secret of how to be happy, usually paraphrased, not translated, into *It is better to laugh than be sighing*.) from Donizetti's "Lucrezia Borgia." *Libiamo* (Let us drink) from Verdi's "La Traviata" and the more modern *Viva il vino* (Hail to the wine) from Mascagni's "Cavalleria Rusticana," are others frequently heard over the radio.

* * * * *

Burden (Middle English, burthen): A chorus or motto added to each stanza of a song; sometimes called a "bob." They are rather characteristic of English songs and survivals of the good old days of the "merrie monarchs." Mostly meaningless, they are made up of alliterative syllables with a curious fondness for the letter "l." "Hey trolly lolly lo" is one of the oldest and most popular of these burdens. It appears in *Piers Plowman*, of 1362, and other early songs.

A song of the time of Henry IV had a burden after each line. Notable in its de-

The Music Appreciation Hour, a series of educational orchestral concerts conducted by Walter Damrosch, will be resumed over a national chain of radio stations, on Friday, October 10th, from eleven o'clock till noon, and will be continued regularly at this hour on Friday of each week. In addition to this feature the season promises a series of radio hours affording the public a chance to hear high-class music nearly every night. For the understanding of these, this series of articles will be found of very great value. Teachers, who organize their classes with a view to taking advantage of these radio opportunities with the coöperation of THE ETUDE, will be generously rewarded for their efforts.

parture from the nonsense element was the "O the sweet contentment the countryman doth find" of a song in Izaak Walton's *Compleat Angler*.

In Shakespeare's *Much Ado About Nothing* is an allusion which intimates that burdens were in his time accompanied by motion and dancing.

The term "burden" is sometimes used to designate a drone bass as of a bagpipe.

* * * * *

Burlesca (Burlesque): A parody of some serious work. An extravaganza; or a musical work for the stage, in which foibles of the times are fantastically held up to ridicule.

* * * * *

Burletta: A form of musical comedy which appeared just after the middle of the eighteenth century as a bridge between Ballad Opera and Comic Opera.

* * * * *

Byzantine Music: Music of the Greek Christian Church. It was built on the four authentic scales and four plagal scales, in a manner somewhat similar to that of the music which St. Ambrose and St. Gregory introduced into the Western Church.

* * * * *

Cabaletta: (1) A short, simple song, of Italy. (2) In Spain, a composition in rondo form, with variations; a simple melody; or an air with an accompaniment

in triplets imitating the galloping of a horse (*caballo*). (3) A rapid, lively air closing a *scena*, often making considerable demands upon the technical execution of the singer.

* * * * *

Cachucha (also Cachoucha, and pronounced cah-choo-cah): A dance native to Andalusia, Spain. With some of the characteristics of the *bolera*, it lacks something of the snappy and piquant rhythm of that dance, especially in its accompaniment. Originally the tune of the dance was sung to the accompaniment of the guitar. It was introduced into the theater, in 1836, by the noted Fanny Ellsler in the ballet of "Le Diable Boiteux (The Devil on Two Sticks.)" The opening phrase of the famous *Cachoucha Caprice*, Op. 79, by Raff, is given.

Raff

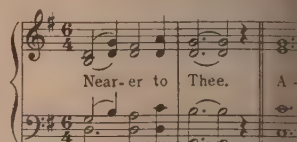


Cadence: A fall, or close. The end of a phrase, section, period, theme, or of a complete composition.

Cadences in music serve much the same

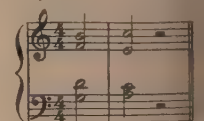
office as punctuation marks in language. They are executed with not dissimilar to those of the speaking or reading. There are many forms of cadence, of which the most commonly used are:

(1) **Amen Cadence:** (see Deceptive Cadence) so-called from being so for the "Amen" of hymns and



(2) **Complete Cadence:** (see Authentic Cadence, Part I).

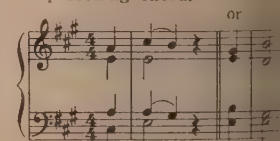
(3) **Deceptive Cadence:** A harmony followed by any other than Tonic; as:



(4) **Dominant Cadence:** Tonic chord preceded by any other than Dominant.

(5) **False Cadence:** (see Authentic Cadence).

(6) **Feminine Cadence:** with the last chord on a weak beat, at least on an accent weaker than the preceding chord.



(7) **Full Cadence (or Close, Authentic Cadence).**

(8) **Half Cadence (or Close, Deceptive Cadence).** Also any cadence which so often appears in the middle of a Hymn Tune, when the tonic harmony is preceded by tonic harmony with its third, thus making a transient excise the key which is the dominant at the beginning.

(9) **Hallelujah Cadence:** Applied to the Plagal Cadence, the overpowering use of it at the Hallelujah Chorus of Handel's "Messiah."

(10) **Imperfect Cadence:** A cadence in which its final chord has its fundamental tone (not in both) in the lowest voices. (Sometimes erroneously used as a synonym for Cadence.)

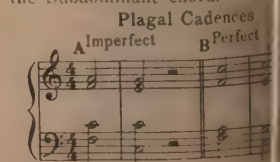
(11) **Interrupted (or Interrupted) Cadence:** (see Deceptive Cadence).

(12) **Inverted Cadence:** used term for a cadence in which the chord is inverted.

(13) **Masculine Cadence:** cadence of which the final chord is upon a strong accent.

(14) **Perfect Cadence:** A cadence in which its final chord has its fundamental tone (not in both) in the lowest voices. (Sometimes erroneously used for Authentic Cadence).

(15) **Plagal Cadence:** A cadence in which a Tonic harmony is preceded by the Subdominant chord.



(16) **Whole Cadence:** Any cadence for an Authentic Cadence in form.

(Continued on page 7)



TONE-MIXER: A NEW PROFESSION

Expert musicians and directors have taken up this new line of work, for which there is a growing demand. One of the pioneers in this field is the famous European orchestra leader, George Fiebigler. He is here shown with his special equipment used in sound-film production. When the talking picture is made it often has to be synchronized with music. In this illustration the operator is making this complicated adjustment.

LAVENDER AND LACE

VALE-ROMANCE

FREDERICK A. WILLIAMS, Op. 140

played in rather free time,
much expression. Grade 3 1/2.

Moderato

Tempo di Valse

The musical score for "Lavender and Lace" is presented in a standard piano format. It begins with a treble and bass staff. The tempo starts as "Moderato" and changes to "Tempo di Valse" after the first system. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and bar lines. Dynamic markings include "f" (forte) and "mf" (mezzo-forte). There are also articulation marks like slurs and accents. Fingerings are indicated by numbers 1-5. The piece ends with a "Fine" marking and a "D.S." (Da Capo) instruction.

TUMBLE-WEED

MARCH GROTESQUE

PAUL B

Very characteristic. Grade 3½.

Con moto

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat major or D minor). The piece is marked 'Con moto' and includes various dynamic markings and performance instructions. The score is divided into several systems, each with a grand staff (treble and bass clef). The first system begins with a mezzo-forte (*mf*) dynamic. The second system features a fortissimo (*ff*) dynamic followed by a piano (*p*) section, with a 'con Ped.' (con pedale) instruction. The third system includes a forte (*f*) dynamic and a ritardando (*rit.*) section. The fourth system starts with a fortissimo (*ff*) dynamic. The fifth system includes a sforzando (*sfz*) dynamic. The sixth system features a piano (*p*) dynamic and a tempo change to 'a tempo'. The seventh system includes a piano (*p*) dynamic and a tempo change to 'a tempo'. The score concludes with a piano (*p*) dynamic and a tempo change to 'a tempo'. The piece is characterized by its 'grotesque' style, featuring a mix of rhythmic patterns, including triplets and sixteenth notes, and a variety of dynamic contrasts.

First system of the musical score. It features two staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). A *rit.* (ritardando) marking is present. The tempo is marked *mf a tempo*.

Second system of the musical score. It continues the melodic and harmonic development. Dynamics include *f* and *ff* (fortissimo). A *rit.* marking is present. The tempo is marked *mf a tempo*.

by jovial scherzo movement.
18. Con moto

HAPPY-GO-LUCKY

CEDRIC W. LEMONT

Third system of the musical score. It features a variety of dynamics including *f*, *p* (piano), and *mf a tempo*. A *rit.* marking is present. The tempo is marked *mf a tempo*.

Fourth system of the musical score. It continues the piece with dynamics including *f* and *ff*. A *rit.* marking is present. The tempo is marked *mf a tempo*.

Fifth system of the musical score. It features dynamics including *mf a tempo* and *ff*. A *rit.* marking is present. The tempo is marked *mf a tempo*. The system ends with a *Fine* marking.

Sixth system of the musical score. It features dynamics including *f* and *dim.* (diminuendo). The tempo is marked *mf a tempo*.

Seventh system of the musical score. It features dynamics including *f*, *mp* (mezzo-piano), *cresc.* (crescendo), *p*, and *D.C.* (Da Capo). The tempo is marked *mf a tempo*.

VALSE IN A-FLAT

In the style of a concert waltz; with plenty of work for either hand. Grade 4.

CHARLOTTE E. L.

With steady rhythm

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of seven systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include 'f' (forte) at the beginning and 'rit.' (ritardando) near the end. A 'Fine' marking is present in the sixth system. The score is characterized by a steady waltz rhythm and includes several passages with complex fingerings and slurs, particularly in the right hand. The piece concludes with a final cadence in the seventh system.

This section contains a complex piano introduction for 'The Jolly Phantom'. It consists of four staves of music. The first two staves are in G major (one sharp) and 2/4 time, featuring intricate sixteenth-note patterns and triplets. The third and fourth staves continue the melodic and harmonic development, ending with a double bar line and the marking 'D.C.' (Da Capo).

of Mr. Baines' good characteristic
firs. Grade 8.

THE JOLLY PHANTOM

WILLIAM BAINES

This section contains the main body of the piece, 'The Jolly Phantom', which is divided into several distinct musical sections. It begins with a 'Misterioso' section marked 'slowly' and 'pp' (pianissimo). This is followed by a section marked 'poco accel.' (poco accelerando) and 'f cresc.' (forte crescendo). The 'Allegro moderato' section is marked 'lively' and 'mf' (mezzo-forte). The piece then transitions to an 'a tempo' section, which includes a 'risoluto' (determined) section marked 'f' (forte). The final section is marked 'poco rit.' (poco ritardando) and 'rit. e dim.' (ritardando e diminuendo), ending with a double bar line and the marking 'D.C.' (Da Capo).

A very popular theme transcribed in the genuine Hungarian style. Grade 4

GOD'S GIFT HUNGARIAN FOLK SONG

Piano Arr. by ANGELA G

Lento M.M. ♩ = 84

p All a - lone I look up to the sky, Giv - ing thanks
cresc.
to my God on high. God who brought thee, loved one
cresc.
arm; Brought thee safe for life from ev'-ry har
trem. *l.h.* *f* *dim.* *trem.*

a) Do not hurry these ornamental groups: all are played ahead of the beat.

b) Imitating the prolonged tremolo of the cembalo (the popular Hungarian instrument). Thus:-



"The Bat" - the celebrated comic opera by Strauss, now undergoing a revival. Grade 2 1/2

THE BAT WALTZ FROM "DIE FLEDERMAUS"

JOHANN STRAUSS, (

Tempo di Valse

sf *mf* *f* *mf* *f*

This page contains a musical etude consisting of eight systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a forte (*f*) dynamic and includes several measures with triplets and slurs. A *Fine* marking appears in the fourth system, followed by a repeat sign and a fortissimo (*ff*) section. The piece concludes with a *D. C.* (Da Capo) instruction. Dynamic markings include *f*, *mf*, *p*, *pp*, *cresc.*, and *ff*. Fingering numbers (1-5) are provided for many notes throughout the piece.

MIGHTY LAK' A ROSE

Transcription for Piano Solo

by Carlyle Davis

Grade 4.

ETHELBERT N

Musingly *pp* *mf* *mp* *(soft pedal)* *mf* *(retard slightly)*

With gentle movement

mp *f* *(retard not dim.)* *p (soft ped.)* *retard*

(p) *p* *warmly, tenderly*

(soft pedal) *mf* *(retard slightly)* *mp*

Ped. as at first

In time *f* *(expand)* *mf*

full toned *hurry* *p* *mp*

Musingly *carry* *tenderly* *p soft ped.* *pp*

The image shows a page of a piano score for the piece 'Mighty Lak' A Rose'. The score is written for piano solo and is in 4/4 time. It features a variety of musical notations including treble and bass staves, dynamic markings (pp, mf, mp, f, p), articulation (accents, slurs), and performance instructions (Musingly, With gentle movement, In time, full toned, hurry, carry, tenderly, Musingly). The score is divided into several systems, each containing two staves. The key signature has one flat (B-flat). The page number 714 is in the top left corner, and the date OCTOBER 1930 is next to it. The title 'MIGHTY LAK' A ROSE' is prominently displayed at the top. The composer's name 'ETHELBERT N' is partially visible on the right. The publisher's information 'Copyright MCMXXIV by The John Church Company' and 'Assigned 1930 to Theodore P' is at the bottom.

THE WHITE MOTH

A LITTLE BALLET

HARRIET WARE

Very rapidly and lightly

mp

p

last time to Coda

accel. cresc.

rit.

D.S.

l. h.

pp

THE POMPADOUR'S FAN

Chicken-skin, delicate, white,
Painted by Carlo Vanloo,
Loves in a riot of light,
Roses and vaporous blue;
Hark to the dainty *frou-frou!*
Picture above if you can,
Eyes that could melt as the dew,—
This was the Pompadour's fan!

See how they rise at the sight,
Thronging the *Œil de Boeuf* through,
Courtiers as butterflies bright,
Beauties that Fragonard drew,
Talon-rouge, *falbala*, queue,
Cardinal, Duke,— to a man,
Eager to sigh or to sue,—
This was the Pompadour's fan!

Austin Dobson

CHARLES WAKEFIELD CADMAN, Op. 4

Tempo rubato M.M. ♩=160

mf *a tempo* *rit.* *a tempo* *rit.* *a tempo*

con Pedale

rit. *a tempo* *rall.* *rit.*

cresc. *ff*

r.h. *3* *furiioso* *Vivo*

brillante

rit. e dim.

a tempo

rit.

a tempo

rit.

a tempo

all.

a tempo

rapido

ten.

mf

Fine

melodia marcato

rit.

a tempo

a tempo

mp daintily

Vivace

rit.

D.C. al Fine

One of the fine old classics. Grade 4

GIGUE

ARCANGELO CORELLI

Vivace M.M. ♩ = 126

p legg. *mf* *p* *mf*

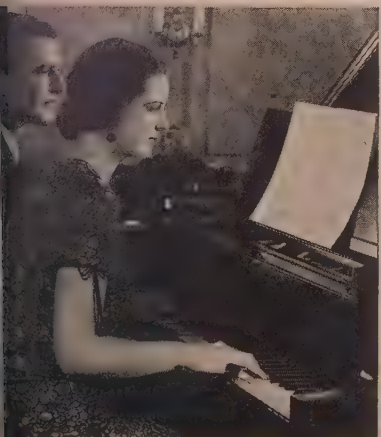
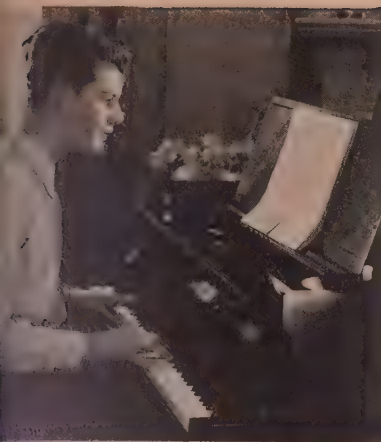
f

pp *f* *f* *p*

pesante *ten.* *ten.*

un poco rit. *a tempo* *p legg.* *mf* *p* *mf*

f *p* *rit.*



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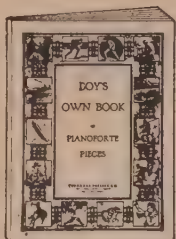
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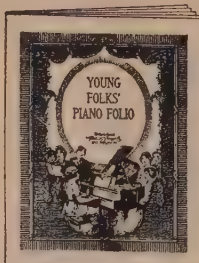


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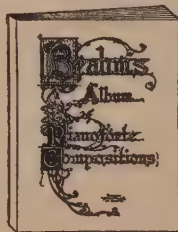
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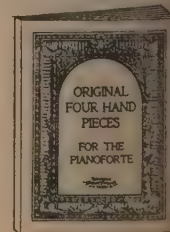
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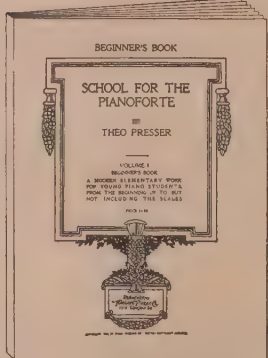
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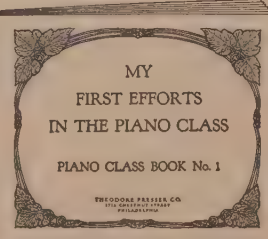
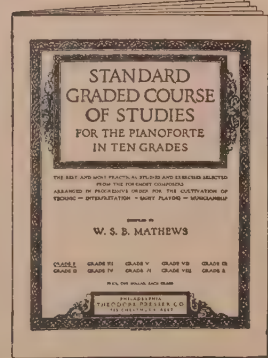
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A BIRD-NOTE IS CALLING

Eth Evelyn Moore

CHARLES GILBERT SPROSS

Allegro

mf

1 A bird - note is call - ing from
3 A soft voice is call - ing the

f

fields bleak and brown, "Come out to the wood - land, come out from the town! Come
heart of the world, The wind whis - pers soft to the or - chard white-pearled, "Come

mf

out!" If you lis - ten the while that I sing, I'll tell you a se - cret. I'm
out!" say the flow - ers, "Come out!" the birds sing, The whole world is sing - ing, is

For 1st verse only

mp

sing - ing of Spring.

2 The

f

road-way is call - ing and beek-on-ing to me, "Come fol - low, I'll lead you o'er mead - ow and lea, The

mp

suns on the wa - ter, the gulls on the wing, O, come, gyp - sy - heart - ed,

sing - ing of Spring, O, come, gyp - sy - heart - ed, I'm sing - ing of Spring: *tr.*

rall.

rall.

D.C.

For 3d verse only

sing - ing of Spring, is sing - ing, is

sing - ing of Spring.

ff

l.h.

William H. Dierkes, Jr.*

THERE'S THAT ABOUT A ROSE

CHARLES HUER

Moderato

p molto espressivo

mp

rit.

p

a tempo

There's that a - bout a rose, dear heart,

makes me think of you; It knows your ten - der - ness in part And it is love - ly too;

dawn it drops a sil-ver tear, But yours are made of gold; 'Tis born and lives and dies each year, While

you can ne'er grow old. *ten.* *p* *a tempo* *mp*

ten. *p* *a tempo* *mp*

i-ron door with bra-zen key, The a-ges to en-dure. But now I hold you in my arms And

breathe of love, my fair— The rose can on-ly prove its 'charms When nes-tled in your hair, The

rose can only prove its charms When nestled in your hair.

cresc. *f* *mp* *rit.* *a tempo* *cresc.* *f* *mp* *rit.* *a tempo* *cresc.* *dim.* *p*

The original Brahms arrangement of this number.

HUNGARIAN DANCE

No 7

J. BRAHMS

Allegretto

SECONDO

Primo

molto sostenuto *poco* *a* *poco* *f a tempo* *p* *molto sostenuto*

p *poco* *a* *poco* *f a tempo* *p* *f*

Vivo *f* *rit.*

p molto sost. *poco* *a* *poco* *f a tempo* *p*

f *f*

Primo *rit.* *p molto sostenuto* *poco*

Vivo *poco* *f a tempo* *p* *p poco rit.* *f*

HUNGARIAN DANCE

OCTOBER 1930

Page 727

Nº 7

PRIMO

J. BRAHMS

Allegretto

molto sostenuto

The musical score for the first part of Brahms' Hungarian Dance No. 7 is presented in a single system. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The initial tempo is 'Allegretto molto sostenuto'. The score is marked with various dynamics: *p* (piano), *f* (forte), *cresc.* (crescendo), and *poco a poco*. The tempo changes to 'poco a poco' and then 'a tempo'. A section marked 'Vivo' appears, followed by 'poco a poco' and 'a tempo'. The score includes numerous fingerings and articulations. There are first and second endings marked '1' and '2'. The piece concludes with a 'Vivo' section and a 'poco rit.' (ritardando) marking. The score is written for the right hand (PRIMO).

A genuine Hungarian violin number.

HUNGARIAN SKETCH

UNGARISCHE SKIZZE

GÉZA HORVÁTH, Op. 126,

Allegretto scherzando M. M. $\text{♩} = 108$

Violin

Piano

p leggiero

p leggiero

staccato

last time to Coda

p

mf

p

p

Più lento

f

p

mf

p

mf

p

DA
Allegro con fuoco

JAMES H. ROGERS

11 *Postlude* for an organ of any size.

Reduce Gt. to
Flutes 8' & 4'.
Gt. —

Gt. to Ped. off

D. C.

MARY POLLARD TYNES

BLEST REDEEMER

MATHILDE

Moderato

O Re-deem-er, blest Re-deem-er
Thou hast prom-ised to be near me

Thou whose life was giv'n for all, Here be-fore Thy Throne I'm plead-ing, Hear my ear-nest, heart-felt call;
Now Thy sav-ing love at-test; On-ly when Thine arms en-fold me Can I find the per-fect rest.

art di-vine and ho-ly, Friend of ev-ry sin-sick soul, Be with me to strength-en, com-
Sav-ior, Lord and Mas-ter, I Thy lov-ing kind-ness own. Lead me to Thy man-y man-s

REFRAIN

Till I gain life's longed-for goal. I am hop-ing, strugg-ling, pray-ing To be clos-er drawn to Thee. Ta

hand, lest I be stray-ing, Stay close by, and guide Thou me. I am hop-ing, long-ing, pray-ing

clos-er drawn to Thee. Hold my hand, lest I be stray-ing, Guide me to E-ter-ni-ty

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DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

or key, and its relative major. Grade 2.

GIPSIES

ELLA KETTERER

Allegro

f Danc-ing, Sing-ing, Were a band of gip-sies. Voic-es ring-ing, On the gip-sy trail. . .

Roam-ing, at lei-sure, Now East and now West, Seek-ing, at eve-ning, A good place to rest.

f Gip-sies nev-er know a care or sor-row, Joy-ful ev-er Is the gip-sy camp.

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THE FULL MOON

MANA-ZUCCA, Op. 63, No 3

ger work. Grade 2½.

Andante

p The full moon is shining bright, In the sky so clear and light, The full moon is shining bright, In the sky so clear and light.

p The full moon is shining bright, In the sky so clear and light, The full moon is shining bright, In the sky so clear and light.

rit.

For Educational Study Notes, See Junior Etude Department.

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In rollicking style. Grade 1½.

MERRY SHIPMATES

PAUL VALD

Boldly

f

mf

cresc.

rall.

a tempo

rall.

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DANCE OF THE GYPSY CHILDREN

Good rhythmic study, with the theme in either hand. Grade 2½.

MARI

Allegro

mf

f

mf animato

mf

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TOTEM POLE DANCE

Indian number. Grade 1½.

With steady step M.M. ♩ = 68

IRENE RODGERS

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BLUE IRIS WALTZ

Easy in melody playing. Grade 2.

On ten and eleven of the second theme *slide* the fifth finger (left hand) from G sharp to A.

MATHILDE BILBRO

Tempo di Valse M.M. ♩ = 68

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CRADLE SONG

A very pretty First Position piece. Grad= 1.

H. D. HEW

Violin *Andante con moto*

Piano

*p**Fine**poco accel.**mf poco accel.*

EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

Arcangelo Corelli.

brilliant violinist and notable com-
poser in Fusignano, Italy in 1653 and
in 1713. After some years spent
he went to live with a certain
bone in Rome, who extended his
the young musician.

concerts at the cardinal's palace became
popular, with the result that pupils
were flocked to him. His sonatas
are considered classics.
Italian word for "jig." The name
have been derived from *geig*, the
for a fiddle, since music so called
adapted to instruments of that type.
ment of many of the old suites and
jig. These dances are in 3/4, 6/8
and their movement is rapid.

He is Calling, by Charles Spross.

front in the ranks of American
is Charles Gilbert Spross, who
oughkeepsie, New York, in 1874.
a may be mentioned especially
Naver Scharwenka and Carl
latter having been one of the
Liszt's American pupils. Mr.
full organist and an even more
t. He has won much note as accom-
famous singers as Schumann,
Melba and Gluck.
song is typical of his style. The
and will test your ability to sound
of all the words both clearly and
precisely, however, is that
ecstatic quality of the poem, which
ell the thrill of the coming spring.

About a Rose, by Charles

and loveliness of the key of D-flat
fenced in this composition written
composer of Syracuse, New York.
interesting career as an organist,
teacher has been previously touched
columns.
r invented a more winning melody
recent instance. Sing the song at
e tempo and as smoothly as may be,
the text is exceptional. Remember
of every song you sing deserves an
centage of your study time.

Dance No. 7, by J. Brahms.

masterly four-hand arrangement of
us' finest inspirations. The se-
ill find nothing that is troublesome
ile in the primo only a descending
-to be taken rapidly—will require
e. But to attain, or even to ap-
Hungarian rhythm, in which this
e played, is a really difficult mat-
r has indicated, as well as any one
of the Italian words and phrases,
es in tempo.

Sketches, by Géza Horváth.

note concerning this composer, see
garian musicians which appears
is issue. This "sketch" is in ron-
A" section presents a light-hearted,
tune, which here and there shows
cteristics found in the music of
e "B" section is short and in a
mood. Then comes a return of the
ollowed by a "C" section utterly
all that has preceded. Play this
with sombre tone. The *coda* at
of the last return of section A is
not especially difficult.

ah, by James H. Rogers.

a set of six new organ pieces by
d composer. Although of an easy
se the customary merits of Mr.
style—absolute clarity of form,
construction, and excellence of
al. The pedal part is unusually
signed almost exclusively for the

iderably the tempo at the *coda*.

ner, by Mathilde Bilbro.

reputation as a writer of educa-
sic is virtually world-wide. As
r she is much less known; yet
ee from this sacred song that she
role with complete success.

the course of the poem you will
ves as "earnest, heartfelt"—or
"strengthen, comfort"—occurring
they must not be "run together,"
st the quickest imaginable catch
them.

nd devotional feeling enwrapped
l be clearly felt by every intelli-
will take pains to give the num-
pressive interpretation possible.

and Lace, by Frederick A.

must have been on a trip to
in actuality then in imagination,
with its three gracefully flowing
stinctive lightheartedness that is
rt of the music of the Austrian

f the trio should be a degree
advisable for the rest of the
twelfth measure of this section

a retard seems inevitable, though the composer
does not specify it. Resume the tempo in the
next measure. The success of the "double notes"
in the first section is obvious.

Tumble-Weed, by Paul Bliss.

There is the following definition of tumble-
weed in Webster's Dictionary: "In the western
United States any plant, as the bugged, certain
amaranthus, etc., which breaks away from its roots
in the fall and is driven about by the wind."

The actual notes of this "grotesque" march are
easy. Play with a strong, steady rhythm and
plenty of sharp accentuation. In the second sec-
tion Mr. Bliss requests the use of the pedal, which
up to this point has remained untouched. He
does not indicate the exact pedaling for each mea-
sure, doubtless taking it for granted that you will
pedal once in a measure, except where a change
of harmony in the middle of a measure clearly
tells you to make a shift of the pedal.

The melodious character of this composer's
writings is the key to their great popularity.
Mr. Bliss lives in Owego, New York.

Happy-Go-Lucky, by Cedric W. Le- mont.

Here is a remarkably melodious *scherezino* which
is very much "under the hands." It is the work
of one of the most prominent of American piano
composers, a resident of Columbus, Ohio. Notice
the contrasting outlines of the two themes; yet
the amiability of both confirms the choice of the
title. It will be a matter of interest to you to
learn that Mr. Lemont, in addition to his activi-
ties as a composer, is highly expert in the reading
of horoscopes.

Valse in A-flat, by Charlotte E. Davis.

What a palatable dish—a waltz, and in A-flat
major! The eight measure introduction is made
up of sequences which are far simpler to play
than might be imagined. Theme one is en-
joyable and easy; it gains in appeal when trans-
posed an octave higher at measure twenty-five.

For the trio the composer quite sensibly chose
the subdominant key, D-flat. Curiously enough,
this "third" theme bears a strong resemblance
to the first, and yet as it progresses one feels
no sense of a similarity between the two.

Strive throughout for what, for want of a
better term, is known as a "singing" tone. Finally,
keep the accompaniment, not in the fore-
ground, but in the background.

The Jolly Phantom, by William Baines.

Phantoms are ghosts, objects seen only at night
and seldom anything but gloomy—often even
gruesome. Here, for a change, we are presented
to a truly jolly one.

Commencing very softly and slowly, and in
a minor key—and then introducing sudden *forte*
measures (see 3 and 4)—the first section expresses
that air of mystery which one associates with
phantoms. In the fifteenth measure of this sec-
tion the off-beat accent must be stressed. The
middle section is in the related major key of F.
Following its repetition there occurs a short
"bridge" leading to the restatement of section one.
Risolute means "in a resolute manner."

The Bat Waltz, by Johann Strauss.

As celebrated an authority as Professor John
Erskine included "Die Fledermaus" in a list of
the fifty greatest musical works of large scope.
The extreme tunelessness of this operetta is al-
ways refreshing. Here is an easy arrangement
of the famous waltz. You should read the bio-
graphy of Johann Strauss in Grove's dictionary
or in some other reliable lexicon.

God's Gift, by Angela Gerzsó.

Folk tunes are a law unto themselves. Created
with only an unconscious attention to formal
considerations, they have often a freshness and
grace which produce a tremendous appeal. This
folk song from Hungary adapts itself pleasantly
to the piano in the arrangement by Angela
Gerzsó, a resident of Budapest.

A striking feature of the arrangement is the
imitation of the cimbalom by the use of pro-
longed tremolos.

Mighty Lak' a Rose, by Ethelbert Nevin.

The charm and sincerity of this simple tune
fade not with the passage of time. Here is a
faded not with the passage of time. Here is a
skilful piano arrangement of the song. Not the
least of its merits is the way the arranger is con-
tinually explaining—by the use of English words
and phrases—just how various measures should
be interpreted.

Technically speaking, the only part of this
number which will require detailed practice is
the first measure of the final section. Here the
melody occurs in the left hand, while in the
right is a series of descending arpeggios which
set it off in an excellent fashion.

Rubato, of a judicious sort, is certainly most
desirable in playing this arrangement. Mellow-
ness of tone is another desirable quality.

The White Moth, by Harriet Ware.

Miss Ware was born in Waupun, Wisconsin.
After studying with Dr. William Mason and other
prominent American teachers, she went to France
and Germany for further training. In 1906 we
find her back in America—to be more specific, in
New York City. Her compositions, which are
always strongly original and melodious, include
two cantatas, choruses, piano pieces and songs.
Many of the last have attained real popularity.
(Continued on page 760)



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THE SINGER'S ETUDE

Edited for October by
EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS SINGERS DEPARTMENT
"A SINGER'S ETUDE" COMPLETE IN ITSELF

The Legato of Song

By CLARE JOHN THOMAS

THERE ARE MANY degrees of legato, as there are many degrees of comfort in riding. A fine automobile, even on country roads, gives a smooth ride. A partially absorbed bump there may be now and then, perhaps, but on the whole the going is not uncomfortable. The same fine automobile on a smooth boulevard affords a luxurious ride. But if we want real smoothness of motion we float in a canoe on the bosom of a glassy lake, where all extrinsic noise and vibration is lost and there will be no jolt, no jar, no irritating irregularity.

There are singers who attain a legato comparable in smoothness to a ride over country roads in a fine car. Still fewer gain that smoother quality of voice analogous to the luxurious ride on a fine boulevard. And among the elect we hear genuine legato, smooth as a canoe ride on the bosom of pellucid water, and as free from outside distractions. With such legato—and this is the point oftentimes missed by students—come a perfection and purity of tone and an elegance of diction that create great art.

Beauty in Ease

WITHOUT ATTENTION to beauty of tone, there can be no true legato. Let this thought be ever-present in the mind of the one who would achieve a distinctive charm in singing. First of all, the ear must be trained to recognize the beauty that is heard in the tone of the artist-singer. Then the student must learn to be able to recall this to mind at will; and next he must learn to reproduce to some appreciable extent this same quality in his own voice. And beauty of tone comes from ease of production. With ease of production will come something of a true legato. To sing with ultra-smoothness requires that the voice shall be relieved of all interference and that at the same time the action shall be positive, complacent and unhurried.

Perhaps the most basic obstacle to smooth, connected singing is the lack of

breath repose. The impulse to attack a tone seems to make us forget all our good resolutions as to breath management and poise. To maintain a sense of quiet awareness, while making the attack, is imperative. After all legato is the result of a state of mind and may be cultivated as we cultivate politeness, soberness or good cheer.

Practical Exercises

HOWEVER, to get right down to some accomplishment towards the desired end, let us try the following exercises and make a start toward smoother singing. These have been purposely confined to one phase of the subject, and are to be understood as but covering the fundamentals of the art.

1. Stand at alert attention, with your heels to a wall. Press the shoulders and the back of your head lightly against the wall as you sing a phrase of your favorite song. Note the added resonance in your voice and the more uniform quality of tone on the various vowels. Note also that the tone is smoother and more connected. Try it again, breathing quietly, and slowly, but somewhat more deeply. Now start singing, making sure that you release no breath before your voice is heard. Note again that your lips and tongue have become suddenly active, and that you are pronouncing with greater precision.

Now, as your accompanist plays, sing through several phrases. Sing with full voice, but with no strain, with careful thought as to beauty in the tone, and with good taste and better musicianship than is your habit.

2. Step away from the wall. Stand straight. Avoid laxness. Keep the back of your head on a line with your shoulders and heels. Sing very rapidly, on a pitch in your medium range, the following exercise: Bah, bah, bah, bah, bah, bah, bah, bah, bah, accenting the first, fifth, and last "bah's." Sing it again and again, more and more rapidly. Note the lighter, more flexible quality of your voice. Note, too, the repose of the breath.

Don't Strain for High Notes

FOLLOW THIS quickly with: bah, bay, bee, bow, bah, bay, bee, bow, boo, accenting the "bah's" and the concluding "boo." Sing this exercise on succeeding half steps higher, until you reach the upper part of your range. Do not attempt to take it too high. Begin again in your medium range and, singing it very, very slowly, make sure to maintain the same clean cut quality and to keep the tone of equal volume throughout the entire exercise.

3. Rest two or three minutes. Now, beginning fairly low in your range, sing the first five tones of the major scale, forward and backward, using: bah, bah, bah, bah, bah, bah, bah, and, as before, accenting the first, fifth, and last "bah's." Sing it more and more rapidly until you do it with facility. Begin on succeeding higher half steps, singing as high as you comfortably can. Do not crowd the voice, and do not forget your posture. Again, stand with your heels,

shoulders, and head to a wall. Sing with enthusiasm, but not with abandon.

4. We are ready now for something more difficult. The three foregoing exercises should have consumed the first part of a half-hour. Starting at a tone fairly low in your range, sing the first five notes of the major scale, forward and backward, using: bah, bay, bee, bah, bay, bee, bow, boo. The first will fall on D, for example, and the "bah" will fall on the A, five tones. Sing this rapidly at first, gradually slowing it down until you are singing the exercise *adagio*. Make sure that the tone remains consistent. That is, do not let the change in vowel sound and pitch rob the tone of its basic quality. This is a difficult exercise and may well be practiced by finished singers, to acquire greater command over sheer smoothness of voice and a purer quality of tone.

5. Now sing, in the same manner, exercise four, the following: ah, ah, a, e, o, do. Sing it first rapidly and gradually more slowly. Sing it now on three beats to each vowel. Rest. Now, with your heels, shoulders against the wall as before, breathe deeply, sing the entire major scale with: ah, ah, a, e, o, ah, a, e, o, ah, a, e, o. The accents will fall on "ah" each time. The first accent will be on the first, the next on five, then nine, five and

A Practical Application

WHILE THIS is fresh in your mind, return to your favorite song, sing your undivided attention to keep level even tone throughout the song.

Obviously, as has already been said, these exercises do not cover the entire subject of legato singing. They should, however, open vistas that will lead the singer on to the attainment of that higher legato which is a joy to its possessor as well as a delight to the one who hears.

Opera Essentials

By GEORGE CHADWICK STOCK

BE SURE of yourself, if grand opera is your aim! If your ambition is to sing grand opera, be thorough in every phase of preparation. Climb the little foothills of song before attempting to scale the mountain peaks of the musico-dramatic stage.

Do not overlook or slight the simple beginning tasks. They must be mastered and thus help to provide an enduring foundation upon which to build high and distinctive achievements in the world of song.

Grand opera heads the list of vocal careers. Before deciding to enter this field, prove out your voice, talent and temperament. It requires an immense endowment of these attributes to assure any hope of success. To this equipment must be added grit, enthusiasm, unflagging determination to get ahead, and a buoyant spirit.

And there are still other qualifications imperatively needed: good health, sound physique, personality and rare vitality. Finally, make sure of having an inexhaustible surplus of intelligence to draw upon. At every step taken in the way of preparation, the agent of greatest assistance will be abounding intelligence.

Preparation

TRAIN and study for several years before coming to a final decision to prepare seriously for grand opera. Even so there can be no positive assurance of reaching the coveted goal. None of the great singers of the opera had, in their beginning years, a sure knowledge of being accepted and placed in the Metropolitan Opera Company's star list of singers.

And so, young singer of splendid natural

vocal endowments, do not accept as established fact the prophecy of anyone that you will become a prima donna. Well do I remember the girl voice of the now renowned Rosa Ponselle. It was a voice of fine texture, quality and volume. Personality and spirit denoted possession in generous measure of every qualification necessary for an ultimate successful career.

What Price Fame?

THESE exceptional natural gifts, however, did not blind her, as so many equally endowed have been blind, to the imperative need of persistent and proper preparation. She studied and practiced faithfully. She gained valuable experience by singing before the public in all sorts of unpretentious ways. She kept this up for several years before taking the final steps

leading to grand opera. Thus she avoided the error of starting in this big game too soon, while still but indifferently prepared.

After gaining admission to The Metropolitan Opera Company, Miss Ponselle found that she had worked awfully hard for her. She will tell you that work and practice increase in exact ratio with increasing reputation. There is never any eternal vigilance is ever the price paid for enduring fame.

The lesson to be learned from this review is to make sure of having the necessary voice, talent and preparation before encountering the judges who mercilessly decide the fate of singers.

"Singers must be able to paint pictures in tone, which is what counts in interpretation."—ARTHUR M. BROWN

The Singer's "Refrains"

By GEORGE CHADWICK STOCK

from practicing too long at one apt to tire the throat, especially er.

from indulgence in mannerisms Be yourself; but be your best a refinement of mind, spirit and

from tightening the throat when from sliding onto tones; from and overusing the portamento. ng degenerates into unanimated voice.

from tremolo, at least until too ble to avoid it.

from stimulants. Learn to de- your own vitality and spirit. them. They are infinitely more n artificial aids.

from unkind criticism of other you have anything to say, let encouraging nature or helpfully t informing.

Refrain from showing off technic and top-notes when singing solos in church. Give of your best song in the true spirit of worship. A concertizing style is out of place in the choir.

Refrain from singing sacred songs in ballad style. Be sure that attitude of mind and spirit is in keeping with the reverent tone of the one and not with the entertain- ment note of the other.

Refrain from ending phrases with grunts varying in degrees of audibility. They suggest punches in the midriff. The fact that so many operatic singers have this habit does not justify its continuance. Grunts are distressing, unmusical sounds and have no place or part in the true art of song.

Refrain from singing if you have a cold in the throat or a slightest touch of laryn- gitis, denoting inflamed vocal cords. The best cure is absolute rest.

Vocal Adjustments

By WILBUR A. SKILES

REAM cannot rise above its t still true.

is that the quality of the vocal cannot rise above the condition ans which produce it. If the be responsive to the delineation tions of the combined verbal t texts of the song, every nerve, l ligament associated with it n that vitally relaxed con- h leaves them entirely subser- will of the singer.

hich means that there must be ough relaxation of the organs t there must be complete com- ental faculties so that they may e a reliable guide.

First of all, of course, the singer must have analyzed his song and have made himself familiar with its every feeling to be expressed; and then he must have com- plete command of the singing organs that will enable him to command their resources with no element of strain.

This is something which cannot be too much taken into account in the selection of a new song. Does it lie just in that part of the voice where it may be sung with ab- solute ease of the members producing it? If not, then the interpretation is bound to suffer; for best singing cannot come from overly-tensed members. Nor must the mind of the singer have to be directed to the overcoming of this defect, when it should be upon the song itself.

Pronunciation

By WILBUR A. SKILES

lving words are often mispro- singing. Perhaps the tone is th voice rich, but when the pro- ls erroneous the entire vocal d is impaired.

Incorrect Pronunciation

prom-US
Heav-UN
etern-UTY
sily-UR
vi-UH-lets
mess-EGE
mom-ET

summer—er
offering—fering
splendour—our
surrender—er
sounded—ed
quiet—et
silent—ent

summ-OR
of-FOR-ing
splend-ER
surrend-OR
sound-UD
qui-UT
sil-UNT

The last syllable of many words is com- monly mispronounced in both speech and singing, while those preceding syllables are correctly articulated. The singer should acquire a masterly understanding of vowels, consonants and syllables. Then such con- ceptions may be manifested in his singing.

Where Perfect Pitch is Bred

By H. E. S.

ch does not exist? Go, pray, Orthodox Church some Sun- ill be one in your town) and unaccompanied choir. It will make the average Tannhäuser in shame. Not a single in-

strumental or organ note to give the tone, not a pitch pipe struck, yet the choir is as perfectly in tune at the end of two hours as at the beginning. Having seen how it is done, you need no longer be the tender clinging vine to the piano or the violin.

nging has always been recognized as a health reformer—an antidote and throat troubles—but if it is to be made thoroughly effective, deep omatic respiration must be seriously advanced by its exponents. l culture of the lower part of the body has become a dire necessity, e production is an active agent in that direction. Not half-enough e made of the curative properties of singing, or the necessity for deep omatic breathing."—M. GRIFF.

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» » » We will deeply appreciate your cooperation. » » »

THE ORGANIST'S ETUDE

Edited for October by
EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT
"AN ORGANIST'S ETUDE" COMPLETE IN ITSELF

What to Think About While Playing Hymn-Tune.

By CHARLES N. BOYD

TO SOME organists the playing of hymn-tunes is one of the most monotonous tasks connected with playing in church. They claim that the tunes are simple, uninteresting, draggy, that too many verses are sung, and that, in general, the outlook for this part of the service is hopeless.

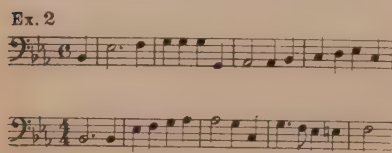
It is true that the tunes are simple. They should be for the sake of the congregation for whose use they are provided; no one expects them to be otherwise. We may grant that some hymn-tunes, perhaps many, are uninteresting to the musician, but these very tunes have associations which appeal strongly to many members of the congregation. That is one of the chief reasons for the retention of many of the old tunes in our books, as any member of a commission on hymnal-making can attest. Of dragging we shall speak later. The number of verses announced is either according to the wish of the clergyman or the custom of the church. Whether the outlook is helpless or not depends largely upon the organist, and he can often completely change the attitude of the congregation toward hymn singing.

Probably the first difficulty the young organist encounters in hymn-tune playing is the management of the pedals. Not all the bass parts of the hymn-tunes are easy, even after one has studied for some little time. Such phrases as this, from the tune, "Leighton," remain tricky for some years:

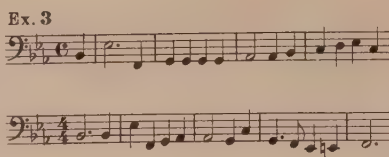


In the first place, some nervousness may be avoided by not always using the pedals in "playing over" the tune. The 16-foot register is needed as a foundation for loud playing or for congregational singing, but it is by no means always needed for a soft announcement of the hymn-tune. Younger organists will do well to arrange Great fairly loud and couple Great to Pedal before starting the hymn-tune; use the Swell or Choir without pedal for "giving out," and then the pedal is ready with the Great when congregational singing begins.

The Pedal should almost invariably be played in the octave in which it is written. That means reproducing the melodic line which the composer wrote. These phrases from the bass of Wesley's "Aurelia":



were never planned to sound:



The second version not only distorts the bass melody but also the proper balance of the part-writing. Furthermore, the 16-foot Pedal sounds an octave lower than as written, and, when it is played an octave below the written notes, the sound is two octaves lower. "Try this on your piano."

This "giving-out" of hymn-tunes requires more thought than it always receives. The choice of stops depends entirely on the character of the hymn, or at least the words of the first verse. *Hushed was the evening hymn* requires a different registration from *A mighty fortress is our God*. The wise organist will give much thought to the appropriate registrations for the giving-out of different hymns. The next point to be considered is the tempo, which should be exactly that in which the hymn is to be sung, neither faster nor slower. Then watch the legato and see that the phrasing of the melody is given due thought. It is quite possible that better legato will follow a more careful fingering than many players adopt. Suppose you invent a good fingering for this phrase from *Adeste fideles*:



This example will also serve in the matter of phrasing. In the first stanza the words for this phrase are:

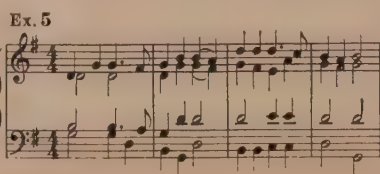
O come, let us adore Him.

A comma is then needed after the second melody note, and the last two notes must be legato. In the third stanza the words here are:

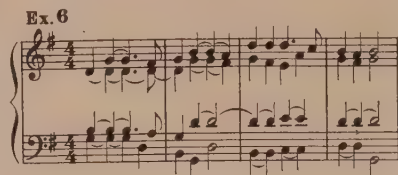
Upheld by My righteous, om—

which would have a striking effect if played with first stanza phrasing.

Whether to hold or re-sound repeated notes in hymn-tune playing is a subject on which much breath has been wasted. It might be well to adopt some such policy as this: re-sound clearly all repeated melody notes, all notes in alto, tenor or bass which end a phrase and are repeated to begin a new phrase, and any note which seems to call for emphasis or accent. For example, the following:

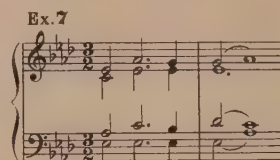


is preferable to repeating all the notes, or to playing it thus:

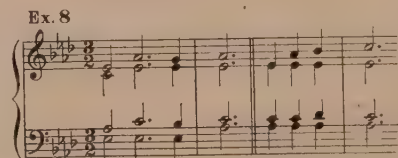


A careful comparison of these two versions, at the keyboard, will soon show the player how much repetition is desirable and advisable for the "playing over."

Whether the entire tune is played over, or only a part thereof, is a matter of individual church custom. Tunes which are unfamiliar to the congregation should almost invariably be played through, but that formality hardly seems necessary for well-known tunes. Usually not less than four or more than eight measures, according to the length of the tune, bring one to a cadence from which a return to the beginning is satisfactory. If the cadence needs any modification it should be carefully studied out beforehand and under all circumstances should preserve the meter of the first phrase. If one plays eight measures of *Lux Benigna* the cadence as written would be:



and this would involve an awkward return to the first meter. It would perhaps be well then to make some such adjustment as this at the cadence:





the first four notes being the modified cadence, and the last four the beginning of stanza one as sung by the congregation.

There is still one important point before the first verse is sung. We assume that stops have all been arranged before a note of the hymn-tune is played, that the playing-over has been carefully phrased and shaded (not using the pedals, the player has abundant opportunity to use the swell-pedal), and that the cadence has been satisfactory. All that the organist has to do is to put both hands on the Great, one foot on the proper pedal key, and start.

But just here is a dangerous place. The congregation must understand that the playing-over is finished, and that they are to start. Usually the organist begins the

first stanza too soon, not having a cadence with a sufficiently clear breath. If the organist will cut off or half of the fourth note in the last

ple, playing  or even  he will obtain a much better start part of the congregation.

One other point should be noted. The congregation is slow in rising to hymn the final chord should be a longed and followed by a short rest before the first note of the first

From the first note the tempo is definite and well-marked. If there is least vacillation or irresolution the congregation cannot be expected to proceed with any satisfaction. The organ must have firmness and decision and "a good thing is half done." Our ancestors "gathering note," that is, a long note beginning of a phrase to be held until the singers had gathered on it and ready to proceed; but such a performance is now as obsolete as the foot-warmers of the same days. All the notes of the chord should be played exactly to the no "soprano first," and no rolled chord any other substitute for a good start.

Precise Playing

STRICT rhythms and clean phrasing should be the organist's motto in tune playing. A *ritardando* may be used at the end of the *last* stanza, but not unless the organist has unusual control of the situation. The last note of each of words must be carefully watched, made neither too long nor too short, the beginning of the next word marked, again being sure that the congregation has a chance to take breath for new phrase. The last note of the verse will probably be cut short by the choir and all of the congregation but this defection should not keep the organist from holding strictly to the lished rhythm.

The swell pedals do not need constant attention while the congregation is singing. If the Swell is coupled at 8' to the Great with a fair amount of tone, open the first way and leave it alone, during the first years of organ playing. With experience one may sometimes couple Swell to Great at 4', rarely at 16', good effect. Then more use of the pedal is necessary to avoid shrill muddiness, as the harmony rises. In the comparatively rare cases where the Great organ is enclosed in a swell, be sure to open the Gt. swell before congregational singing begins, to avoid a muffled tone characteristic of closed swell.

Inexperienced players may be tempted for using the same registration throughout the stanzas of a hymn-tune, but the distinct understanding that the concession to youth. There is a

concession in the matters of phrasing. The words of each to be watched carefully and the end accordingly. As noted above, the organist should not be content to keep up the tempo, phrase and the singing intelligently is his task.

The Interlude

CHURCHES persist in requiring interludes between stanzas despite the fact that most people think this custom is a barbarism. If interludes must be used, the organist should not be content to play the last phrase of the tune, but should learn to improvise a tune and end which shall be in keeping with the tune. The last line or two of the tune will be a guide to the meter. In Giardini's *Italian Hymn*: "Reign over us, O God, for ever."

rhythm may be set

rhythm may be set

rhythm may be set

rhythm may be set

the final words of the hymn are "Reign over us, O God, for ever." With some organists this means *rit. e dim.*, but here again the organist must be content to play the words must be content of confident, martial character, ending with a soft, slow ending; proceed energetically to the final with a vigorous *amen*, though

the *amen* need not perhaps be so aggressively loud as the last phrase of the hymn. On the other hand, Dykes' *Domine regit me* should close with quiet confidence and a soft but not unduly prolonged *amen*.

There are certain fundamental propositions noted in the preceding, which apply to organists of any amount of experience; but in general the purely organic directions are for the younger members of the craft, the *Schulfrunde* of the mastersingers, as it were. As soon as one is able to play the average hymn-tunes well in this simpler fashion it is time to think of doing better. So now we must retrace our steps to the beginning.

In the first place there will be more variety in the registration of the "playing-over." This may lead to the playing of the soprano on a solo stop or combination on one manual, the alto and tenor on another manual with the left hand, and the use of a soft pedal coupled to the L. H. manual. Some beautiful effects are thus to be obtained, but they must always be in keeping with the character of the hymn and the hymn-tune. The present fad for putting chimes into every organ, regardless of how many pipes it contains, must not mislead the organist into thinking that many tunes sound well tinkled, tolled or tintinnabulated.

A harp stop may sometimes be used with good effect by an experienced player, but seldom without rearrangement of the voice parts. The search for appropriate combinations for next Sunday's hymn-tunes should be on the regular practice schedule, and also the necessary changes in registration when passing from the "playing-over" to the congregational singing. The congregation cannot wait while you retire a beautiful introductory combination and search for the proper stops for the first verse. Everything must move along without haste and without delay.

(This very interesting discussion will be continued in THE ETUDE for December.)

Revival of Jewish Music

By HENRY GIDEON

America it is no longer sufficient it is becoming customary to include a Jewish program of great artists, and, curiously enough, are of action, though generally styled hemian, Hungarian and American. Joseph Reider, an authority on the technique of Jewish music, *Journal*. He continues, "I have endeavored to popularize the use of that exquisite little gem, *Ein Sun, un weisst du vor sichst?*, while her gifted husbini, Efrem Zimbalist, created his arrangement of the *Danse* organist and composer, Kurt and his Schola Cantorum, a hundred and seventy-five singentiles, make it a point to render deeply stirring songs as *Eli* *Avram* and *Avraham*, who render substantial help in the propagation of the Jewish, which must be the basis of

any really national school of Jewish music, are J. Medvedieff, Planton Brouhoff, Henry Lefkowitz, Henry Gideon, Pinchos Jassinowsky and Morris Clarke. Our religious song is likewise fostered by special societies such as the Cantors' Association of the United States and the Zimrat Yah Society of New York.

"While this work is being carried on in the Occident, a new species of Jewish folk-song is being developed in the Orient, in the cradle of the Jewish race, on the plains of Sharon and on the hills of Judea. As might have been expected this new song of the colonists in Palestine, while retaining the form of the old songs, has an entirely different content, resounding with the gay notes of a new care-free life. It is no longer sad and gloomy, plaintive and melancholy, cooing and droning, but rather firm and manly, joyous and hopeful, brimful of verve and resilience, elasticity and sinuosity, buoyancy and warmth. From these harbingers of song it is easy to foresee what the future holds for us in Palestine by way of a national music."

Not only does the playing of organ recitals with music appear unusual; it encourages the temptation to play recitals with scanty accompaniment, the musical result being usually of proportionate mediocrity. One of the reasons for the lack of prestige of our concert players as artists. Although they may often play as well as the pianists, frequent recitals (mostly free) by church organists everywhere have about the present standing of the organ recital."—ROWLAND W. AM.



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ORGAN AND CHOIR QUESTIONS ANSWERED

By DR. HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS,
DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Will you kindly advise me whether the specifications below are well balanced, especially whether you consider the pedal strong enough for an auditorium seating 350? Suggestions for improvement will be appreciated.

GREAT ORGAN

Open Diapason.....8' Flute Celeste.....8'
Doppel Flute.....8' Flute d'Amour.....4'
Aeoline.....8' Harmonic Tuba.....8'
Spitz Flute.....8' Tubular Chimes.

SWELL ORGAN

English Diapason.....8' Viol Celeste.....8'
Aeoline.....8' Flute d'Amour.....4'
Viol d'Orchestre.....8' Oboe Horn.....8'
Spitz Flute.....8' Harmonic Tuba.....8'
Vox Humana.....8'

PEDAL ORGAN

Bourdon.....16' Open Diapason.....16'
Bass Flute.....8'

The Bourdon is an extension of Great Doppel Flute, and the Open Diapason an extension of the Great Open Diapason.—C. F. R.

A. The Great Organ does not contain a suitable accompanying stop for the solo effects on the swell organ. The Aeoline is likely to be too soft and the other stops too loud. The Great organ also lacks a stop of 4' pitch of brilliant character. The Spitz Flute is not sufficiently flute-like in character for use in an organ of this size. We therefore suggest the following for the Great organ, based on the specification given: Open Diapason 8', Doppel Flute 8', Dulciana 8', Concert Flute 8', Flute Celeste 8', Flute 4', Octave 4', Harmonica Tuba 8', Tubular Chimes. A string stop of mild character might be included in the Great organ in place of the Flute Celeste if preferred. The suggested Octave should not be an extension of the Great Open Diapason as the scale will be too large. In the Swell organ a Sallicional and Vox Celeste will probably be more suitable for an organ of this size than the suggested Viol d'Orchestre and Viol Celeste, being of milder character. In this department a set of 17 Bourdon pipes might be included, which, unified, would give the following stops: Bourdon 16', Stopped Diapason 8', Flute 4', Nasard 2-2/3', Flautino 2'. (This stop may also be duplexed in the pedal organ and used as a very soft 16' stop in that department.) If this is done the Great organ Flute d'Amour might be replaced with a Flute Harmonic, thus providing the organ with two 4' Flutes of different character. We should of course omit the Spitz Flute in the Swell organ also. We should prefer the Pedal department to be independent rather than extensions of manual stops. If the extensions are made care must be taken in smoothing over the "break" between the wood pipes and the metal pipes in the Open Diapason. If the Pedal Open Diapason is of sufficiently large scale the Pedal Organ should have adequate power for your auditorium. If the soft pedal stop we have suggested is not included care must be taken that the Bourdon is not too heavy for use with soft manual stops. The soft stop should be included, if possible, as it will take care of the pedal department for use with the soft manual stops—the Bourdon will be available for the mf stops and the Open Diapason for heavy organ. We suggest, if possible, that two swell boxes be included.

Q. I am enclosing the specification of a used theater organ, the purchase of which my church is considering for installation in their new church building. The building will have a seating capacity of about four hundred. Would it be advisable to purchase this instrument which has been used about four years? Can you give me an estimate of the amount that should be paid for such an instrument? I would also appreciate your naming a list of organ builders who specialize in used instruments.—H. A. B.

A. We do not recommend the use of the average theater organ for church purposes and would not advise the purchase of the instrument you have in mind. The specification does not include an Open Diapason—the foundation tone of an organ. Nearly all the leading builders can probably furnish you with information about used organs, and such instruments are also advertised in organ magazines.

Q. In a recent choir rehearsal we used Woodward's "Comes, at Times, a Stillness." In the latter part of the anthem a change is indicated by the words "andante maestoso,"

= 84. The choirmaster called my attention to this, saying that he had been informed that Maestoso in instrumental music indicated a rather slow, majestic tempo, but in choir music it sometimes indicated a "cut" time, that is, 2/2. This was new to me and I would like to know if there is any authority for such a statement. I know that in this particular case, where the metronome mark is given, that should govern regardless of the words preceding. It may be too slow for ordi-

nary singers in this case, but I think there could be no doubt of the meaning when the metronome mark is given.—F. A. R.

A. We have never heard of Maestoso being an indication of "cut" time. While it is true that a *maestoso* movement might be given in 2/2 time, the term itself would not be an indication of such usage. Metronome marks must be subject to elastic treatment, being controlled by acoustical conditions, size of auditorium and so forth.

Q. Can you advise me where I can secure copies of "Twenty-five Anthems by Twenty-five Composers for Twenty-five Cents," published at one time in San Francisco?

A. Regret that we cannot find any information in reference to the Collection you name.

Q. Will you explain to me the exact position of the hand and arm while observing rests in organ music? In Thayer's "Art of Organ-Playing" we read, "The wrist is never used in legitimate organ-playing, all chords being struck by the forearm moving from the elbow. Does this mean the wrist is not used when taking rests? Is the arm, after the chord is played, lifted to the same position as before the chord is played (as on page 4 of the same volume)? Just before lifting my fingers from the keys I either raise or lower my wrist.—M. R.

A. We do not agree with the statement you quote and prefer the relaxing of the wrist when the "feel" of the passage calls for such conditions. In a succession of chords the arm will probably return to approximately the same position after the striking of each chord. The lifting of the arm, may, of course, include a relaxed wrist, if desired. Quite an extended article on "Manual Touch" will be found in "Organ-Playing, Its Technique and Expression," by Hull.

Q. I am very much interested in pipe organs and am taking organ lessons. Would it be advisable for me to start learning to play a violin when I have had so far only four organ lessons? Why is it that most of the new large organs have old-fashioned stops instead of the new tablets? The most attractive theater in our town has a large organ, at least it is considered large, because it is the only one with three manuals, and has, I think, over one thousand pipes. According to a statement made in our local paper at the time of its arrival it has one hundred and ten tablets. Is this a really large organ? How much approximately would an organ of the following specification cost? Is it a good size for the home? Pedal: Bourdon 16', Lieblich Gedackt 16', Cello 8'; Swell: Bourdon 16' Open Diapason 8', Viol d'Orchestre 8', Vox Celeste 8', Aeoline 8', Stopped Flute 8', Flute Harmonic 4', Oboe 8'; Great—Open Diapason 8', Viol d'Amour 8', Dulciana 8', Lieblich Gedackt 8', Melodia 8', Octave 4', Flute d'Amour 4'; Couplers—Great to Pedal, Swell to Pedal, Swell to Swell 4' and 16', Great to Great 4', Swell to Great 8'-4'-16'. Do all theater organs have double touch? What is the usual charge for a new set of contact pins? The organ in our church needs a new set of them or a new Console.—B. S.

A. We see no objection to your studying violin simultaneously with your organ work if you have the necessary time to devote to both studies. There are many large organs equipped with key-stops. It happens that a number of the recent large ones have been built by a firm that does not use stop-keys except for couplers, but a survey of the large instruments built during the last ten or fifteen years shows a large number using stop-keys. Many organists still prefer the draw-knobs. An organ of one thousand pipes is a comparatively small instrument, and the one hundred and ten tablets are undoubtedly due to unification and duplexing. The specification you name for a house organ would cost from about \$6500 up, depending on the builder selected and details such as number of swell boxes and so forth. These prices would not include case work. This sized organ should prove satisfactory for the home. If a Viol d'Orchestre is included as specified, the Celeste should be Viol Celeste instead of Vox Celeste. We suggest also the addition of Sw. to Pedal 4' and Gr. to Pedal 4' Couplers. Theater organs are not all equipped with double touch. We cannot give you a price on contact pins. You might secure this information by communicating with an organ supply house giving size of organ, name of builder and so forth.

Q. Can you give me the names of solos for pedals only? I have tried many music firms but none seem to send what I want.

A. We suggest the following, which the Publishers of THE ETUDE will endeavor to secure for you if you wish them. Etude for Pedals alone in A.....Alkan Etude for Pedals alone in F sharp Minor.....Alkan

Choirmaster's Guide

FOR THE MONTH OF DECEMBER, 1930

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
S E V E N T H	PRELUDE Organ: Berceuse.....Kern Piano: Romancette.....Saar	PRELUDE Organ: Romance in A.....Lange Piano: Angels Ever Bright and True.....Saar
	ANTHEMS (a) Come Unto Him.....Gounod (b) Love Divine.....Dale	ANTHEMS (a) Now the Day is Over.....Saar (b) Seek Ye the Lord.....Saar
	OFFERTORY Holy Father, Cheer Our Way....Reed (Tenor solo)	OFFERTORY At Eve It Shall be Light.....Saar (Duet)
	POSTLUDE Organ: Postlude.....Rogers Piano: Minuet from Symphony in E-flat.....Mozart	POSTLUDE Organ: Allegro Pomposo.....Lange Piano: My Heart is Ever Faithful.....Saar
F O U R T H	PRELUDE Organ: Altar Flowers.....Lacey Piano: Prize Song.....Wagner-Bendel	PRELUDE Organ: Elegy.....Lange Piano: Romance.....Rubin
	ANTHEMS (a) Fairest Lord Jesus.....Marzo (b) The Lord is My Shepherd.....Martin	ANTHEMS (a) Child Jesus Made a Garden.....Tschakovsky (b) The Lord is My Shepherd.....MacFarlane
	OFFERTORY Before Thy Throne.....Neidlinger (Alto solo)	OFFERTORY Babylon.....Wagner (Soprano solo)
	POSTLUDE Organ: Sweet Hour of Prayer.....A. F. Loud Piano: March of the Choristers.....Keats	POSTLUDE Organ: Cathedral Shadows.....Lange Piano: March from Capriccio.....Mendelssohn
T W E N T Y - F I R S T	PRELUDE Organ: Song of Triumph.....Rogers Piano: Venite Adoremus.....Bernard	PRELUDE Organ: Prayer and Cradle Song.....Lange Piano: Silent Night.....Kohlmann
	ANTHEMS (a) The Angels' Christmas Message.....Greely (b) Make Room for Him.....Barnes	ANTHEMS (a) The Virgin by the Manger.....Franklin (b) How Sweet the Name of Jesus.....Liszt
	OFFERTORY Adoration.....Borowski (Tenor solo)	OFFERTORY Blessed, O Blessed.....Bach (Baritone solo)
	POSTLUDE Organ: Festal Piece.....Sears Piano: March Carillon.....Hanson	POSTLUDE Organ: Andantino in B-flat.....Lange Piano: O Holy Night.....Adams
T W E N T Y - E I G H T	PRELUDE Adagio and Allegro.....Corelli (Violin, with Organ or Piano Acpt.)	PRELUDE Organ: Offertory in G.....A. F. Loud Piano: March.....Hollander
	ANTHEMS (a) O Come Before His Presence.....Martin (b) O Word of God Incarnate.....Gounod	ANTHEMS (a) Hear, O Lord.....Wagner (b) The Good Shepherd.....Barnes
	OFFERTORY As Pants the Weary Heart.....Jones (Duet)	OFFERTORY An Old Portrait.....Lange (Violin, with Organ or Piano Acpt.)
	POSTLUDE Organ: Love Dreams.....Liszt Piano: Warrior's Song.....Heller	POSTLUDE Organ: Evening Pastoral.....Lange Piano: March of the Flowers.....Hollander

Anyone interested in any of these works may secure them for examination upon request.

Q. I have been both a church and theater organist at intervals for several years, but have never quite understood the mechanical side of the organ. I am interested in knowing just how organs are tuned, how different types of stops function, and other material of this nature. Will you please suggest the name of a book which would give me this information, also where I might obtain it, and the purchase price? I would appreciate the names of three companies manufacturing the manual reed organs with pedals. Do you think that \$2,000 would buy a very suitable residence pipe organ?—J. S.

A. For information as to tuning and so forth we suggest one of the following books: Organ Construction.....Hinton \$6.00 Modern Organ Tuning.....Smith 1.25 Practical Organ Building.....Dickson 1.75

For information as to different types of pipes we suggest "Organ Stops and their Artistic Registration" Audsley \$2.25

We shall answer your inquiry as to organ builders by mail.

Q. Since last September I have been playing a two manual and pedal reed organ made in Needham, New York. Can you tell who the maker is? I enclose a list of stops. The Vox Humana softens the whole organ and vibrates on Gamba and Flute together, not separately. The Great Trumpet is very disagreeable. The Swell pedal operates on the Great. Should this be so? Years ago I played a three manual pipe organ for two years, and this reed organ and its tricks nearly set

me wild. At times I have had to put things in sight to get music, and to it fades. Of course the hand pumps trouble. I am enclosing list of stops use them. Perhaps there is a better so, would be glad to know.—W. E. D.

A. The instrument you have is a "Needham" organ, and perhaps it needs repairs. The Great and Swell affected by the Swell pedal purposely. This is frequently done in pipe organs, although of course two independent boxes are preferable. Be sure this organ pump is keeping the wind up to the point where it should be, and operates the foot blowing pedals, both are in operation as it will be factory if only one bellows is in use. We cannot understand your statement that the Vox Humana softens the whole and vibrates on Gamba and Flute, not separately. The Vox Humana organ is usually a tremolo, and we see why it should soften the whole, less the fan tremolo interferes with to such an extent as to rob enough all the stops. The tremolo should be used with full organ. We cannot why it is effective on only two stops together, unless it is out of order and purposely constructed that way. We can judge your combinations are if they sound all right. These, of course, are subject to change as we can understand your probable sentiment with any reed organ after three manual pipe organ.



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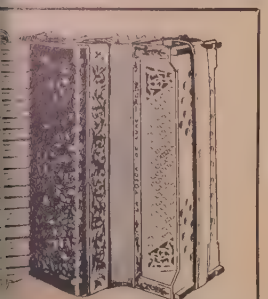
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BANDS AND ORCHESTRAS

(Continued from page 703)



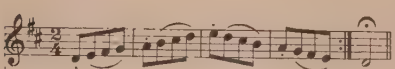
This is of vital importance, for correct breath-taking (like correct bowing) is the first principle of correct phrasing.

After more sustaining power is developed through tone practice, these scales may be played 16 beats to a breath. These exercises should also be played in all varieties of dynamic gradations.

In playing scalistic exercises in quarters or eighths or sixteenths,

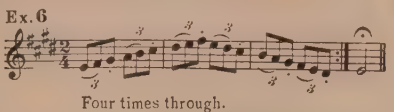


the ninth should be played so as to make for evenness. These should also be played *legato*, *staccato*, and *slurred*.



At this point care in articulation should begin to be inculcated by the careful practice of these exercises in the various articulations indicated—the conductor being careful to instruct that the first of a group

of slurred notes should be *slightly accented* and that the last of a slurred group should be *shortened and softened*:



Four times through.



In the playing sixteenth-note exercises repeat each one, playing it with a single breath. Later play them four times. These should also be played with a *light staccato*, *legato*, *slurred*, and in the various articulations; also at different tempos and with *ritardandos*, *accelerandos*, *crescendos*, *diminuendos*, and so forth. The director must exercise considerable imagination and ingenuity if this work is to be properly effective and interesting. And, above all, he must be both conscientious and exacting if it is to be of future benefit.

It is far more difficult to secure a delicate *pianissimo* of good quality than a robust *forte*, and very few bands or orchestras play softly enough. When you ask for a *pianissimo* and do not get it, *stop and say so*. Begin again and again until you have more nearly attained the effect you want. As time passes, demand more and more.

It would be advisable for no conductor to spend time in this method of rehearsal unless it be done with the same meticulous and exacting attention as is to be bestowed later upon the interpretation of his program numbers.

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1. The prize is open to any student in any public, parochial or high school in this or any other country. The contestant need not necessarily be an ETUDE subscriber.
2. All compositions submitted to the office of THE ETUDE must bear a postmark not later than April 15, 1931.
3. In the case of a tie a prize equal to the above mentioned amount will be given to each contestant.
4. All compositions must be written on one side only of each sheet of paper. Typewritten manuscripts are desirable but not necessary.
5. THE ETUDE RESERVES THE RIGHT TO PRINT, at regular space rates, compositions accepted but not winning the prize.
6. Owing to the immense correspondence at THE ETUDE offices, no compositions will be returned unless especially requested and accompanied by adequate postage.
7. Every composition must bear at the top:
Submitted in the School Band and Orchestra Contest.
My name is..... My age is..... My address is.....
I am a pupil of the..... School.
The name of my music supervisor in school is.....
The Instrument I play or desire to play is.....
8. All compositions must be the original work of the pupil unaided by adult assistance other than that which the pupil has acquired in the regular course of school instruction.



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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
"A VIOLINIST'S ETUDE" COMPLETE IN ITSELF

The Passing of Leopold Auer

World Famous Hungarian Violinist and Teacher

By HOPE STODDARD

(Leopold Auer was born in Veszprém, Hungary, June 7, 1845, and died in Dresden, Germany, July 15, 1930. A violinist of renown, he is still more famous as a teacher. He was the pupil successively of Ridley Kohne at Budapest, of Dont at the Vienna Conservatorium and of Joachim at Hanover. In 1868 he became professor at the Imperial Conservatorium, at what was then St. Petersburg, and taught there until 1917. Here it was that he taught many of his since famous pupils. In London he had a studio during the summers from 1906 to 1911 and in Dresden from 1912 to 1914. In May, 1917, after the first revolution, he left Petrograd and soon after came to America, taking up his residence in New York where he was active as a teacher until his death.)

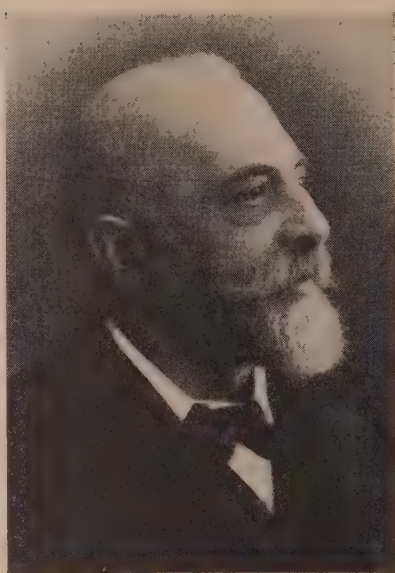
LEOPOLD AUER was of the calibre which is forever proving new worths. Besides training most of the great virtuosi of the present day he gave in writing, for the perusal of future ages, a clear summary of his methods of teaching. The greater part of his life was devoted to the work of instruction, and, of his many pupils, some, though still obscure in comparison to their great master, may one day be found to be worthy pedagogues to carry on his work.

The list of pupils who have attained success is, in itself, significant: Richard Bourgin, Eddie Brown, Mischa Elman, Thelma Given, Jascha Heifetz, Francis MacMillan (also for many years a pupil of Mr. Robert Braine, Editor of *The Violinists' Etude*), Isolde Menges, Kathleen Parlow, Mischel Piastro, Ruth Ray, Max Rosen, Toscha Seidel and Efrem Zimbalist.

The scope of the work accomplished by Auer might be the more vividly brought to mind by sketching in a few broad lines the progress of violin playing from the seventeenth century, when the violin itself came into existence in its present form, to the present day. Then it was considered merely as an accompanying instrument, to follow the voice or the dance, interspersing through their threads of melody or rhythm darts of color in the shape of trills and other embellishments. The "fiddler" was just what that name implies today—one who could scrape out a merry tune or whine out a sentimental ditty.

The Fire-Brand

THEN CAME Paganini to carry the torch of Tartini's slow lighting. Fully convinced of his supernatural powers he trilled as the devil taught him to trill, he leaped heights of tone only angels might assay (the people of his generation thought it astounding if anyone went even beyond the fourth position); he aroused his audiences to a state bordering on divine



LEOPOLD AUER

frenzy. Having been made "violin-minded" by him, the world of that day began to realize that the four left hand fingers had within them the power to produce such beauty as the heart cries after; it began to sense that the bow arm was an artist with unrivalled propensities. But, obsessed with this new discovery, it began to cavort, to caper and to chord to a grotesque degree. The violin was a box from which issued fireworks such as never before had widened the eyes of men. This was the pastime of practically all violinists up to the middle of the nineteenth century, though such masters as Rode, Kreutzer and Viotti sought somewhat to subdue the glare with their solid technical studies.

But of late have appeared such masters as Ysaye, Joachim and Auer who rediscovered the violin as an instrument of rare rhythmic and melodic possibilities. Auer was in a sense the culmination of this movement. He set forth a plan of violin playing which made expression, the full legato tone, the desideratum of all violinists.

The Auer School

THE FOLLOWING points might serve to mark the outstanding characteristics of Auer's school:

1. The importance of mental agility.

Auer taught that the systems of all great violinists, their charts, their diagrams for finger and bow placement, and their carefully thought out precepts concerning economy of motion, go for naught if the mental processes are not

actively concerned in these maneuvers. If the pupil is not intellectually alert, no amount of teaching can make him physically so. It is the correlation of brain and muscle that make for violinistic virtuosity.

2. *Full development of individuality.* Auer taught not by system but by individual contact. To each of his pupils he gave all his ingenuity to cultivate the particular type of genius inherent in that pupil. He allowed variations in position to correspond with different types of hands and arms. For instance, he made no hard and fast rule as to whether the little finger should be kept on the bow, and no blanket precept regarding the pressure of the left fingers on the finger-board. He said, "I have always insisted on the one great principle that my pupils express themselves, and that they must not try to express me."

3. *Training in bowing before fingering is attempted.* One pupil of Auer told the writer that he was kept on his bowing studies for a year before being allowed to finger at all. Auer's "Graded Violin Studies, Book 1," covering a year's work is devoted exclusively to bowing exercises. The wisdom of this is seen if we think back to our early study of violin. We remember the extreme difficulty experienced in learning fingering and bowing simultaneously, each being more or less neglected in the endeavor to correlate the two.

4. *The position of arms and hands most conducive to the freest manipulation of the violin.*

- a. The head of the instrument is so held that the eyes gazing straight ahead may be centered upon it. The left arm should be thrust forward under the back of the violin so that the fingers will fall perpendicularly on the strings.
- b. There should be no "shoving of the shoulder underneath the violin." Under this head comes Auer's decrying of the shoulder pad, his contention being that it robs the violin of a third of its tone.
- c. The violin should be lifted as high as possible, in order to facilitate the change from one position to another.
- d. The distance between the arms should be lessened as much as is possible. Inclining the body slightly to the left helps in this regard.

Always, always, Leopold Auer emphasized beautiful tone. That, first of all, should be the pupil's goal, and the method of reaching it was the method best adapted to that pupil. Never was he weary of reiterating, "Sing, sing on your violin! It is the only way in which to make its voice tolerable to the listener."

So this great master, with his regard

for tone, with his glorified singing, legato quality of the folded to the world another scenic virtuosity. It is through of his work and through the of the many virtuosi who re- tribute to him their own succe- has gained eternal fame.

Violin Technic, Past and Present

By GEORGE LEHMAN

PART II

Technic for Pyrotechnics

THUS THE technic of the as Paganini developed it, cepted in its entirety. But this see, is not true of the left hand of the elements of left-hand technique delighted past generations have ually repudiated and no longer We have ceased to perform such technical feats which amazed audiences and which that superb Sarasate, exhibited. No longer crave technical exploits, much admire fine command of the We have passed from an age of nical display to a period of great seriousness—a period in which ship towers above mere virtu double harmonics which thrill generation make no appeal to passages, amazing to our forefend our ears and shock our abilities. Both of these elements hand technic remain valuable material, but few serious artists present day would have the courage to employ them. Single harmonic passages, as well pizzicato effects, have been the past. We appreciate the suitable material to increase efficiency, but present-day music not be enraptured by them. practically disappeared from the equipment of the artist of to-day

Decried by Composers

AND WHERE, among the important contributions to nature, shall we find the double and pizzicato frolics which Paganini and Kubelik delighted score of the Beethoven concerto in vain for any vestige of such The Brahms concerto sternly Even the light, melodious, concerto by Mendelssohn refuses these two varieties of technique Paganini created a vogue. So serious compositions written

past twenty-five years, we can attempt to revive these phases of life of a former day.

The influence of Joachim has been the present generation of violinists, the sense that he placed a higher "solid" technic than on pyrotechny—is necessarily a matter of fact, but it is unquestionably true, as such, is no longer held in esteem. Nor is it today the goal of public performers have in mind. Aside, however, from our knowledge of all frivolities of left-hand technique of fifty years ago mark the curious departures from the technique of many of our violinists to portamento, for example.

His disciples recognized only the passing, in the *legato*, from an upper position. Any other joining two tones in different positions on the fingerboard they sternly rebuked them it seemed the rankest to execute the *portamento* that making the upper tone performed. To-day any number of reputations not only indulge in this style of *portamento*, but they employ it almost as a question naturally as a slight importance in determining the taste and judgment of an artist; inquiry is chiefly concerned with marked changes that differentiate the past from that of the present.

This much, however, may be said of the now popular manner of the *portamento* that if its employment is infrequent and purposeful, if used with great delicacy and at times of expression is depreciable, there can hardly be cause for disapproval. To-day the *portamento* receive recognition whereas Spohr and Joachim detest it more than one.

Changes in Fingering

The present generation of violinists employs elements of technic from the illustrious violinists of the past, hardly unnatural, despite the fact that new has been added to the instrument since Paganini's exhaustion of its possibilities these departures are not of a bad character, nor can they be said substituting something new for what existed nearly a century ago. In

general—so far as the left hand is concerned—such changes may be designated as a different manner of employing the fingers, rather than as the creation of any new technical problem or the production of any new musical effect.

Prominent among these changes is the persistent employment of the third finger, instead of the fourth, in all upward leaps on the finger-board. Eliminating the question of good taste, it is exceedingly doubtful whether such a preference can long survive, if for no other reason than that deliberate neglect of a digit naturally weakens it.

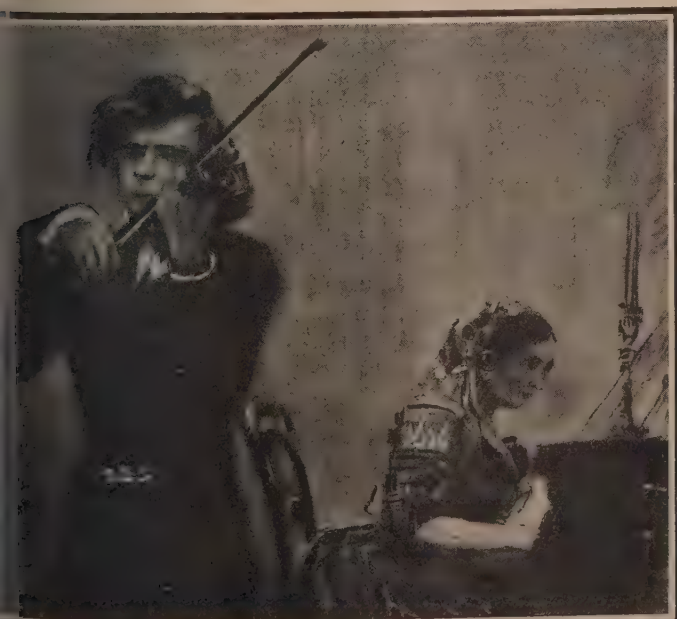
Highly interesting, if slightly irrelevant, is a question which has remained either underestimated or unperceived since Kreutzer's day. It was Kreutzer who, more clearly than any other violinist, directed our attention to the vital principle which underlies all left-hand technic. The value of his 42 studies has remained universally unchallenged, but what has undeniably escaped the observation of the majority of players is a great truth which no master other than Kreutzer has revealed to us. And this truth, shorn of its environment and relationships, points to the secret of all digital strength, accuracy, precision and dexterity.

Kreutzer, unfortunately, delivered to the violin world no message in a language which could be clearly and easily apprehended. It is even possible that he did not fully realize how vital some verbal elucidation of his discovery would prove to future generations of players. He has simply given us, in musical terms, the results of his logical reasoning, and only a fragment of the truth he wished to convey is generally perceived and understood.

The Essence of Left-Hand Technic

WHY DID Kreutzer devote such a substantial portion of his 42 studies to the trill? Surely not because, in his estimation, the study of a mere musical ornament was worthy of more thought and attention than all other problems and subtleties of left-hand technic! No, Kreutzer had made a discovery. He had analyzed the trill, not as an ornament occurring more or less frequently in a musical composition, but as a vital member of the anatomy, so to speak, of violin technic. He found—possibly to his own amazement—that, hidden away under the external

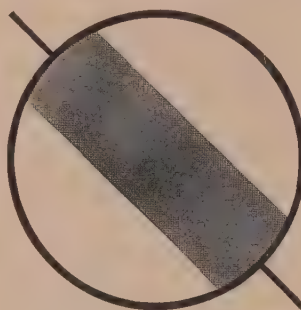
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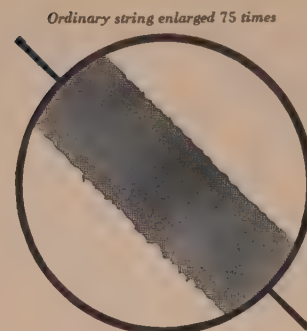
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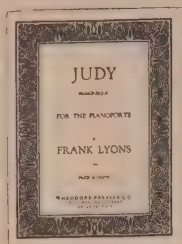
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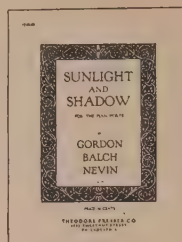
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VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of descriptions, photographs and labels of old violins. On the basis of these, writers ask us to tell them if the violins are genuine, and their value. We say that this is impossible. The actual violin must be examined. The majority of labels in violins are counterfeit and no indication of the real value. We advise the owner of a supposed valuable old violin to take or send to a reputable expert or dealer in such instruments. The address of such dealer can be obtained from the advertising columns of the Etude and other publications.)

Unknown Maker.

D. A. P.—Sorry that I can find no record of your violin or the history of its maker. There are thousands of violin makers, old and new, whose fame is only local.

Bowings.

L. B.—You will find the article on the vibrato, which you are seeking, on page 10, in the work, "How to Produce a Beautiful Tone." There is also an excellent chapter on the vibrato in the work, "Violin Teaching and Violin Study," by Gruenberg. 2—Unless it is specifically marked, it is sometimes difficult for a violin student to know where to apply the *spiccato* bowing. If you have a teacher he will mark the best forms of bowings for the various passages. With much experience in violin playing, you will in time yourself learn what form of bowing is the most effective for a given passage. Composers of violin music should mark where a specific bowing like "*spiccato*," "*pizzicato*," or "*martelé*" is intended, but they are very lax in this matter. Professional violinists know what bowing is the most effective, but students are often at sea unless it is marked.

The Concertino.

L. A. L.—"Concertino" is the diminutive for "concerto." A violin "concertino" or a "pupil's concerto" is a piece in the style of a concerto, although not so difficult or elaborate. Concertinos and pupils' concertos are largely used as an introduction to concerto playing, so that the pupil may early imbibe the "concerto" style. The Soltz "Pupils' Concertos" (some of which are in the first position and comparatively easy) are in very general use. They are written in several movements and serve as admirable introductions to the study of the more difficult concertos. They are melodious, and are very effective for students to play in public. Other concertinos which are widely used are those by H. Sitt, G. Strube, J. Bloch, H. Chevallier, G. Hollander, A. Huber, R. Ortman, O. Rieding, A. Seybold and others. One of the easier concertos which is in universal use is the "First Concerto in A minor," by Accoley. This is a beautiful and effective composition and can be mastered by a pupil who has studied the three books of the Kayser Studies, Op. 20. This composition is frequently used in pupils' recitals.

Strengthening the Fourth Finger.

D. D.—I do not exactly get your idea as to the cadenza you name. There are four groups of notes in the measure of this cadenza. In playing this measure give one quarter of the bow to each group. So many students use nearly all the bow for the first two groups, and have little left for the other groups. Cadenzas are played *ad libitum*; that is, the player is allowed to liberate as regards the time and interpretation. In the measure referred to above, it would be effective to commence in moderate time and gradually increase the speed. One group is played to each beat in the measure. 2—You can strengthen your fourth finger by trilling with it, very slowly at first, and gradually increasing the speed. Place your third finger firmly on the string and trill with the fourth. Get the "School of Violin Techniques, Book 1," by Henry Schradieck. This has a vast amount of material adapted for exercising and strengthening the fourth finger. Also, practice continually the trill exercises in Kreutzer.

Expert Appraisal Necessary.

H. H.—Your only possible course is to submit your two old violins to a really eminent expert. You will find such experts only in the largest cities in the world. Violins, such as you think yours are, are worth several thousand dollars each.

First-Hand Opinions.

T. O. T.—Sorry that I cannot give you an opinion as to the value of your violin without seeing it. The words inside the violin throw no light on the maker's name, and are evidently used only by way of a trade-mark. Your only course is to send your violin to a violin dealer in one of the large cities for examination, or, if any good violinist visits your town at any time, show him the violin and get his opinion. If you visit a large city take your violin with you and show it to a reputable violin dealer.

Cello Without a Teacher.

C. B.—I am afraid there is no chance of your learning the cello really correctly without a teacher, and a very good teacher, at that. However, it is possible to learn a little by yourself. A correspondence course is better than nothing, but it would be better if you could have at least a few lessons from a teacher who could show you how to hold the cello and the bow, and could give you the

correct position of the left hand and so forth. The fact that you play piano and your husband the violin, some. You can get some ideas by your husband play the violin, all fingering and the technique of the cello violin are different. 2—If you have way of hearing music, get a radio. In on the music of the outside world do not see how you "can tell whether playing correctly" or not, without time your *Liedertrommel* by Liszt would be too difficult for you, since you are self-taught as a pianist. Take easier, and you will enjoy it more to all concerts and entertainments—cello is played, and watch the constantly, so as to get ideas as to how be played.

Address Asked For.

I. E.—Address as follows: Mr. Gordon, Care, Manager Chicago Orchestra, Chicago, Illinois.

A Choice Once for All.

A. E.—I cannot give you any advice, without hearing you play and examining your compositions. Have to decide at once whether to become a violinist and a composer, or a violinist and a business girl. If you decide on the latter, you would go to a good conservatory or private teacher and play for them, and also to show them your compositions. Be guided by their advice whether or not you have sufficient the profession. A musical education enough to fit you for the professional expensive proposition. If you finance such a course, you can then a good conservatory, studying theory, harmony and composition.

Appraisal Impossible.

C. F.—In justice to its advert E. B. cannot undertake to appraise violins, or other musical instruments. Besides, I would try to inform you concerning the value of your violin, without violins made by the same maker equally in quality and value by some prove much better and more than others.

The Teacher's Assets.

B. P.—A neat sign in the window suggest, would no doubt help in new pupils, also a certain amount of advertising. Your pupils, I well thank, will, of course, be your advertisements. 2—You are certainly with success in your teaching. If succeeded in working up a class of eight pupils in three years of teaching, if you intend to make violin teaching a life work, I would strongly advise neglect your own studies, as so many violinists do, during their early work. Take lessons from as eminent teacher as you can afford, and practice for more hours a day.

Double-Stopping.

M. B. W.—At your present stage I would advise you to study diatonic "Scale Studies." The double sixths, tenths and octaves will be much in acquiring correct finger sure intonation in double-stopping desire to obtain. Also practice the double-stopping in Kreutzer, which is valuable.

Bologna Violin.

G. A. R.—The correct label reads: "Joannes Antonius Marchionne Anno—." Translated, that "Joannes Antonius Marchionne" violin at Bologna in the year— in your violin is 1767). Bologna, Italy. I cannot tell you whether it is genuine, or its value without Send it to a dealer in old violins for appraisal.

Nicolas Violin.

R. E. F.—I find a violin made in 1800, Mirecourt, priced at \$350, of a well-known American violinist. 2—I can get no information of a violin stenciled "Medio-Fino." were evidently used by way of a 3—Different makers use different of graduation of violins, as regard of top and back. Walter H. M. known violin maker, in his work "Making," states that in the center and back he works the wood to a thickness. That wood is then planed towards the top and bottom of the toward the edges, at the sides.

CAPITALIZE YOUR MUSICAL KNOWLEDGE

Have you read the details of the three interesting contests that are being announced in this issue? If not, turn to pages 700, 741, and 760, and read how you can turn your musical knowledge and your power of composition into real money. For those desiring to own a fine instrument, the band and orchestra contest offers an excellent opportunity to realize this ambition. Remember that never before has there been such interest in bands and orchestras. Your school undoubtedly has one, and if you are not a member, start at once to qualify by entering this contest with the possibility of securing a fine instrument of a nationally known make at no cost to you. Perhaps you will be one of the fortunate winners.

High School Music Festivals

(Continued from page 704)

ductors music teachers from the several schools. These teachers are given suggestions by the Division of Music Education as to interpretation of the compositions, but for the most part, are given a free hand in their conducting.

Rehearsals

THE chorus and orchestra rehearsals should be held in different places so that one group will not disturb the other. In order to save the time of the teacher-conductors, a schedule giving the time of the rehearsing of each number should be made by the Division. This schedule should be exact and kept up to the minute. Lateness and absence on the part of the students should be reduced to a minimum. After the first rehearsal, all absentees should be reported to the individual schools and, unless a valid excuse is given, their names should be replaced by those of other students who promise to attend faithfully. It is most important to have a waiting list for both chorus and orchestra. If the students know that every one who applies is not accepted, it gives to the project added glamour. If they know that there are others waiting eagerly to replace them if they are not satisfactory it increases their desire to please.

In the chorus, work for beauty of tone, good diction, balance of parts. In the orchestra, the first care is to be in tune; then, uniform bowing in the string groups should be stressed. In both instrumental and choral groups, intonation, attack, release, dynamic and rhythmic effects, alert response to the leader, that is, all of the characteristics of the perfect ensemble are to be striven for.

Accompaniments

THE ACCOMPANIST for the chorus should not be a student. There are too many occasions when a quick decision will save the day. We all know that the preliminary training should be so careful and exact that no excitement caused by having an audience will affect the performance. We all know also that, in spite of careful training, immature artists are like barometers. For all accompanied numbers, the accompaniment should be definite, sure and sympathetic. The accompanist must be ready to act in any emergency, to help any part that is less strong than the others, to follow unusual whims of the conductor and so carry the chorus along.

If possible, it is better to avoid the use of the piano with the orchestra. As it grows in strength there is less and less need of it. The director may feel well satisfied when the time comes that he can safely leave out the piano in deciding on his instrumentation.

Beside the instrumental and vocal groups, vocal and instrumental solos, duets, string ensembles, combined chorus and orchestra numbers, will add to the variety and interest of the program.

Arranging for the Festival

THERE ARE certain conditions to be considered in selecting the place for the giving of the festival. In a small town, these considerations are naturally narrowed down to the resources at hand. In the large city, where each high school has its own auditorium, a more selective process can be followed. The school that has not only a large auditorium but is more or less centrally located is the one to choose. The stage must be large enough to seat the chorus, tiers of seats being erected for this purpose.

If the orchestra pit is not of sufficient size to accommodate the orchestra, rows of chairs may be removed to give the

necessary space. There must be adequate dressing room facilities for both chorus and orchestra.

The best newspapers are always willing and anxious to give ample space to school news. Before the festival information should be furnished these papers of the progress being made. The personnel of chorus and orchestra might be printed. This is of interest to the students and their parents as well as to the general public. Tickets should be sent to the music critics of the papers so that their criticisms may be of profit for future performances.

As a rule Boards of Education do not look with favor on ticket selling for school events. Admittance to these festivals is therefore obtained by free ticket. However, many persons judge the value of an article by its price and, if they get tickets for a concert for nothing, feel no responsibility for using them. It is therefore wise to distribute more tickets than the capacity of the auditorium. This will insure an adequate audience. The director will find, however, that, after one successful festival, he need not resort to such a device to fill the house. His requests will quite exceed his supply. Tickets should be distributed to members of the chorus and orchestra before they are given to the schools generally.

The Individual School Festival

NOTHING so furthers the cause of music in a school as does a music festival. This may take the place of the operetta. In giving a music festival instead of an operetta, the school must face the fact that, commercially, there will be less gain. Many schools stage an operetta each season, giving it three and four nights in succession and filling the house each night. Since the schools charge admission for their performances, there is much money obtained in this way. The profits go to beautifying the school, to buying special equipment not provided by the Board of Education and so forth. As a rule, the music festival will draw only one night's audience since it will appeal only to the more artistically-minded members of the community. Hence, the monetary loss.

If the above mentioned financial drawback is considered too serious to be ignored, it would be worth while to develop both projects, that is, give the music festival in the fall term and the operetta in the spring term or vice versa. It is a good idea, too, to have a joint program of music and one or two one-act plays.

Music that is being learned for the city-wide festival may be used effectively in the individual high school. In this way both the music and the effort expended in training the groups serve a two-fold purpose. Since, in a large city, the high schools are community organizations, the giving of the festival and the use of the general program will in no sense vitiate the success of the large festival.

Another point of vantage in giving individual festivals lies in the fact that many more students may participate than can be accepted for the city chorus and orchestra. One can use all of the members of the girls' glee, the boys' glee, and the mixed glee club, all of the members of orchestra, and string ensemble. In this way many students, disappointed because of not being chosen for membership in the large organization, have an opportunity of public performance in their own schools.

Local Talent Encouraged

STUDENTS of outstanding musical talent have a greater opportunity for solo or duet work in the small festival, since they do not have to compete with others

(Continued on page 753)



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YOU can do your school a real service by organizing a band. A lot of the fellows, like yourself, will enjoy belonging to it. It means a better school spirit, good fellowship and lots of good times.

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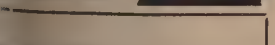
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Why Great Artists Succeeded

By CHARLES D. ISAACSON

No. I

FRITZ KREISLER

WHAT HAS assured Fritz Kreisler his distinctive place in the affections of the world?

His playing is by no means without flaw or blemish. Although his technical equipment has astonished all who have heard him, there are those who are his superiors from a pedagogic point of view.

His tone is not the largest, nor the sweetest, nor the most luscious or sensuous. In matters of style, he is not the great classicist, nor is he the purist. While every violinist adores him, he is not the violinistic ideal, the violinist of violinists.

On the other hand, Kreisler has never been considered as belonging to the popular school. He cannot be remembered for breath-taking tricks, legitimate or otherwise, for smashing virtuosity or sensational showmanship.

Fritz Kreisler is the great human being of violinists. Who would emulate him must be the possessor of a great heart, of an almost universal understanding and sympathy.

Consider this situation. When the boy, Fritz Kreisler, was awarded the first prize at the Paris Conservatoire, Moriz Rosenthal, the eminent pianist, brought him as assisting artist on an American tour. Always Rosenthal would teasingly chide the boy: "You are only a fiddler, Fritz. You know nothing but how to play those strings. You can't even talk about anything else."

Just a fiddler! When Fritz returned to Europe he had an overwhelming am-

bition to confute the taunt of narrowness. As a result, he went headlong to the opposite pole. He studied medicine, became a graduate physician, then went in for Greek and other classical languages, for poetry, for scientific investigations.

His dream of a model day was something like this: *morning*, perform a surgical operation, write a poem, translate a Greek epic; *afternoon*, play a violin recital, address a political meeting; *evening*, play a piano recital, conduct an orchestra, compose a symphony. His eagerness carried him too far. He became jack of all trades and master of none. Finally, after disheartening failures which nearly broke him mentally as well as physically, he found himself.

Nevertheless, he could not remain exclusively a violinist. He is the best informed musician among violinists, the most resourceful and interesting conversationalist among all musical artists. He is the kindest, most generous, freest of prejudice. He is the same sort of friend as was Franz Liszt.

Because of the horizon of Fritz Kreisler's human outlook, his music is rich in homely philosophy, vibrant with universal love.

The reason Fritz Kreisler has risen to his eminence is stated very simply. Music has become for him only the medium of expression. He has refused to stoop to pettiness, remaining ever a noble man. In other words, he is first a man and then a violinist.

This Chromatic Age

(Continued from page 699)

and should be a stern and unrelenting taskmaster, and, in the second place, it may and should be a kind and helpful friend."

SELF-TEST QUESTIONS ON MR. HANSEN'S ARTICLE

1. Of what should one be particularly careful in the daily practice of Philipp's

"Complete School of Technique"?

2. How do Godowsky's transcriptions of Chopin's Etudes differ from the originals?

3. What aspect is most important in learning to "bind" chromatic octaves?

4. How may the practice of Chopin's Op. 10, No. 2, be profitably varied?

5. Name five modern composers who employ double notes abundantly.

An Overdose of Interest

TO THE ETUDE:

The parents of one of Miss C's pupils, a lad of ten, were exceedingly anxious to aid in the boy's progress by observing the teacher's method, watching the fingering and taking note of directions as to practice. This from the natural wish to "help along." They wanted the lessons given at their home, as this would make their observation convenient. Miss C. readily consented to the request as the home was near, and she felt that such keen interest in Harry's musical development augured well for his rapid progress and should be encouraged.

The boy showed decided ability and the lessons were most pleasant to all concerned. The mother would stand near, drinking in the directions and illustrations given by Miss C. Often the father would ask pertinent questions concerning some point in the lesson. To the teacher all this was pleasant and stimulating. "How fine for parents to take such vital interest in their child's music! I have not met just such an instance before." Thus she mused.

Harry, who had at first been full of enthusiasm, who practiced carefully and improved quickly, in a few weeks showed evidences of a growing indifference. Miss C. thought this strange, as his parents kept as closely in touch with the lessons as usual. They noticed at once when Harry began to grow listless and inattentive and would some-

times reprimand him sharply. This did no good, although the boy really tried to brace up.

Matters went from bad to worse, till one day Harry burst into tears, crying brokenly, "I don't like so much bothering. I could get along if there wasn't so much bothering, so now!" The parents scarcely knew whether to laugh at this outburst or to cry. Miss C., however, said that the lesson had better stop for today, and "we'll have a little longer lesson next time to make up for it."

She went home in a very thoughtful mood. The next day she went to her pupil's house and had a talk with his parents, giving the circumstances and telling her own thought, which was that perhaps Harry ought to have his lessons away from his home, and that they should be given with no one in the room but herself. In a word, the parents, in their feeling of love and interest, had so obtruded their own personalities into the lesson hour as really to hinder the boy and sap his strength.

Hereafter Harry came to Miss C.'s studio for his lessons. It was a complete success! Gone were the listless lessons! Gone was the indifference! Harry seemed like a new person, and his lessons became marvels of perfection. In fact, he remained under Miss C.'s tuition for years and became one of her best pupils.

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Address: Care of ETUDE, Ph

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The Radio

THE RADIO, like the newspaper, is one of the greatest factors in our modern civilization; but like the newspaper it must be accepted only in parts. We must train our critical faculties to recognize what is worth listening to and what is not. Listening indiscriminately to all sorts of things intended for all sorts of people only dulls and deadens our musical sensibilities. Under no condition is the radio to be considered as a substitute for concert-going or the creative study of music. For it must be remembered that the radio, like the piano or the phonograph, or the vitaphone while spreading music to the four corners of the globe, is after all a mechanical instrument and can no more take the place of personal study or a living performance than the photograph of a loved one can take the place of that loved one's presence.

When great orchestras, such as the Philharmonic, the Boston, the Philadelphia or others broadcast one may be certain of excellent music magnificently performed. Highly instructive and very entertaining are the Walter Damrosch educational series. Nor should one miss the opportunity of hearing good quartets, trios or other classical chamber music whenever offered. The celebrated singers and instrumental soloists, of course, often provide splendid musical entertainment.

But beware of music that is cheap, vulgar and insipid. It is as dangerous and destructive to our soul as some deadly germ is destructive to our blood.

Reading on Musical Subjects

EVERY MUSIC lover ought to subscribe to some musical magazine and follow its more important articles and editorials regularly. This habit cultivated in youth (and there are several such publications specially designed for children) not only provides interesting and instructive half hours of reading but draws one's interest away from the crimes and scandals of the front pages toward nobler and happier events of the day.

Practically every musical magazine contains special departments particularly suitable to one's individual medium. Thus we have violin, voice, organ, and various other sections edited by eminent authorities in their field.

Another form of reading, fascinating to young and old alike, are the biographies of great composers and great performers. The romance and inspiration contained in these biographies are more enchanting than

the exploits of many warriors and pirates.

Lastly, music lovers should follow the daily reviews of musical occurrences by the leading critics of the metropolitan newspapers, especially on Sundays when full pages are devoted to highly interesting musical discussions and announcements.

Advice to the Future Professional

1. HONOR and remember your first teachers who were your stepping stones toward greater achievements.

2. Don't neglect your education. Without a systematic study of literature, history, mathematics, languages and some science one can never attain that broad aspect and deep understanding that great art requires.

3. Whatever you choose to do in music remember that you are consecrating your life to one of the noblest activities of mankind. Upon entering this priesthood of harmony and song you must bring to it your utmost sincerity, devotion and idealism.

4. Conduct yourself as man and artist in a manner that will not only reflect honor upon yourself and your profession, but will also be an inspiration to the younger musicians even as the Masters of the past and the present have been an inspiration to you.

The Amateur

BLESSED are those men and women who undertake the study of singing or playing for the sole purpose of getting more intimately acquainted with this wonderful art, at the same time developing a medium for personal artistic expression. These are the genuine music lovers, the "amateurs," and theirs is the joy and thrill of real music making, and, to a lesser degree, the very ecstasy of creation!

The amateur, infinitely more than he who only sits back and listens, fully appreciates the wonderful relaxation and tonic influence creative music affords our overworked bodies and exhausted nerves.

Whether it is the barber strumming his guitar between shaves, the housewife chanting hymns in her church choir, the college professor playing a sentimental Chopin waltz, or the great financier struggling bravely with his viola part of a Haydn Quartet, they are all equally bent on escaping from the dull realities of their daily tasks, all equally anxious to lose themselves, even momentarily, in the mystic loveliness of rhythm, melody and harmony.

Those grown-ups who are only willing to make a little effort soon discover that poker and movies are not the only pastimes,

that tearing about in "Petroler" on Sundays and inhaling all fumes on earth, is not the way to spend a holiday, that the wide world, scandals, race horses and are not the only topics of conversation that the Almighty Dollar is the only thing in life worth living.

And are or poverty is Every human being, regardless of ability, can learn to play or sing, love and appreciate much. All that is necessary is a little will-power, and a sincere desire for better things in life.

Music, the Breath of Life

MUSIC is an inseparable part of our life. From our cradle to our grave it accompanies us and beautifies our lives.

But while good music inspires and awakens our finer and nobler emotions, cheap and vulgar music only awakens our passions and arouses the beast within.

It is therefore the duty of every man, woman and child to learn to appreciate the very best in music. The way to achieve it is through the study of singing or playing. The beginning is in childhood.

Music is not a luxury but a necessity, a crying need. A sincere devotion to creative music is the best guarantee against juvenile delinquency and crime. In later life, when a profession may be good music to draw one's attention and away from gambling, Broadway, and the underworld.

Art is the greatest peace-maker. Who ever heard of wars, revolutions, and inquisitions inspired by love, fellowship, justice, tolerance, and humanity, these are inspired by this noble art, the heritage of those men, women and children who follow in its gentle footsteps.

SELF-TEST QUESTIONS MR. LIEBMAN'S ANSWERS

1. Why, particularly, are fingering questions so essential?
2. Should the pupil practice fingering as usual on vacation days?
3. Name three reasons why the instructor's fingering is inadvisable.
4. What is meant by "creative fingering"?
5. What is the root-meaning of "amateur"?

Logic in Choice of Fingering

By AUSTIN ROY KEEFER

CHOICE of fingering is a very personal and individualistic question. It is also a matter of great importance to every performer, especially virtuoso pianists. Very great artists differ a great deal in their choice of fingerings for certain passages but the fingering is always uniform.

In observing Mr. Paderewski during a long period of years the writer has learned for a fact that he fingers certain passages always in the same manner. In other words his fingering or that of any great pianist with emotional temperament and profound mentality sanely balanced is largely a personal habit.

When asked about fingering a passage in one of his own compositions Paderewski replied that it could be done in several ways, about equally good, and that whatever fingering was selected as best for

one's individual hands would naturally sound best. He also said that, once a comfortable fingering was discovered, it was advisable to stick to it and that usually the most simple and obvious method of fingering was the preferable one.

Great masters study the pupil's hands and advise a suitable fingering for every class of hand, the large, small, slender and chubby. Only in regular forms of scales, chords, arpeggios and sequences can a definite fingering be used, and, even here, rules should not be adhered to unvaryingly. When scales are done in thirds, sixths and other combinations the choice of fingering is purely a matter of personal taste.

Young students should be strictly guided in their choice of fingering by an expert teacher who makes each pupil an individual study. Advanced students should dis-

creetly experiment for themselves to thus learn a great deal about their hands. A fingering unsuitable for one individual will never "go" well for another. Fingering suit the hand and accent personal advantages and weaknesses. Left-handed pianists, for instance, use a fingering very different from right-handed pianists.

There are many remedial fingering exercises but it is not suitable for everybody. Fingering is not like gloves or shoes. It should be depended on chiefly for the most likely correct, if the teacher's fingering will be easy. Remember, no one ever got on in the stage of study and practice and practice in the right manner to produce spontaneous expression.

The Fascination of Gypsy Music

(Continued from page 694)



LISZT'S STUDY

Notice the small keyboard in the open drawer

the violin out of the hands of the leader, and, to the stupefaction of the rest of the music, played the rest of the music as an inspiration of his own. When the stranger saw the instrument of which he was so proud, he asked who it was, and was answered with great pride, 'We threw ourselves at his feet, and he came back to us.'

Deszofy took him to his home, and he was more befitting such a man than the rags he was wearing. Far from grateful, Csermack looked at him with disdain, and refused to play. It was after we had got him half drunk on wine that he again took the violin from his hands. Paganini had never been as much as Csermack did. The agility of his fingers and the softness of his tone, the somber and the bright melodies sung more than of a single man, more even than of a whole world!

Deszofy could not hold the violin. An unfortunate love-affair had broken the Gypsy's heart. Csermack, under his arm, continued to play from house to house. When people asked him to play, he paid them with the bow of his bow. When the hospitality was more generous, he stopped as they would have him, even in the kitchen or in the street.

But he seldom stopped longer than a few days, and never consented to return to civilized life and his family.

A lady of nobility had spurned him, and she had encouraged him. He asked you to give me to compensate for the loss of my life? 'Would you ask me to leave behind?' he asked. Csermack had shown his hand and laid his hand on his heart: he had laughed aloud, and he had laughed at the Gypsy. So he took his leave from the civilized world that day.

in a village inn. A few hours after his death he composed the melody of his day in Hungary as Csermack composed his.

Csermack's Death. To finish the writing of the story, Csermack wrote at the bottom of the page that Bihari should end it. Bihari said that he would willingly write Csermack's grave but not his honor.

A Tournament

"ANOTHER Hungarian violinist who astounded the world at Hamburg, London, Paris, and in America with his playing was Reményi. Reményi played Bach as well as Vieuxtemps and other famous composers of his day. But at the end of every concert, as if to show that art of his people was not inferior to the art of the others, nay, as if to show how much more beautiful Gypsy music was, he would always play lassans and csárdáses. After a concert tour, Reményi would return to his tribe in the Pusto (Puszt) of Hungary, to bathe himself clean of the impurities of Europe.

"One of the most famous of Hungarian Gypsy musicians, Michel Barnu, was in the employ of Cardinal Csaky. So confident in his unsurpassable skill on the violin was this Michel Barnu, that he arranged a contest at the residence of his master, inviting the best violinists of that time to take part—a contest analogous to that of the famous Minnesingers at Eisenach in Germany.

"Twelve of the very best were chosen to wrest the palm of honor from Barnu. These artists were in the service of great lords. Each of these lords was desirous of showing that he had a musician at least the equal of him who served His Eminence the Cardinal.

"Barnu so decisively outclassed his rivals that the result of the contest was to enhance his already wide-spread renown. The cardinal then ordered the finest painter to do a life-size portrait of Barnu in court dress, with the coat of arms and colors of the house of the cardinal. At the bottom of the portrait His Eminence had the painter inscribe in Latin, 'The Orpheus of Hungary.' This painting hangs in the great room of Radkan Castle, where it can be seen to this day.

"A Gypsy woman of the middle of the eighteenth century, Csinka Panna, also won renown as a violinist. Married to a Gypsy musician at the age of fourteen she organized, with her two brothers, a family orchestra that became known far and wide."

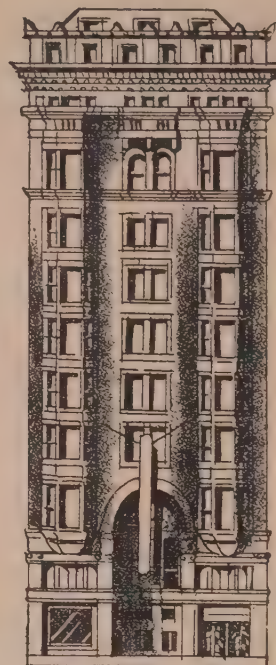
Recently a school has been founded in Hungary to teach Hungarian Gypsy children to play Gypsy music after the manner of their fathers, so that this, one of the most picturesque and distinctive arts in music, may not be lost.

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INTERESTING AND PROFITABLE CONTESTS

For complete details see pages 700, 741 and 760 of this issue

Why Every Child Will Be Benefited by the Study of the Piano

A Prize Winning Letter

By ROBERTA WARD BEBB

THE PIANO has a particular educational value because it employs all ten fingers and demands a kind of brain training that surpasses every study in school or college.

Moreover, the piano is an independent instrument; that is, you do not have to have an accompanying instrument.

A piano is the "shrine" of a home, the shrine of the most beautiful art in the world before which great masters have written compositions bringing joy to all mankind.

When one has had a course in musical training, one's mind is forced to think about four times as quickly as the ordinary man's.

Then music insures accuracy. In playing note after note, thousands of them, one has to train one's muscles and mind to hit just the right note at the right time. This drill translated into business is a great asset.

The training in memory is invaluable.

Poise is also cultivated by music; that is, the ability to do, at command, what one wants oneself to do.

The qualities of concentration and quick thinking are also developed through the study of the piano.

A higher standard of ethics and culture, with a higher spiritual uplift, are noticeable the result of music training.

Financial independence is realized often by the study of piano.

The study of the piano is a means surpassed by no other of keeping the child's interest close to the home.

In addition to all this, the study of piano gives one a means of freeing one's mind from daily affairs.

Accomplishment along pianistic lines is perhaps the most distinguished social attainment.

The study of piano music a child better to appreciate the wonderful compositions brought homes by means of the radio.

Statistics prove that children who make better grades than those who do not.

It is true that some of the most men enthusiastically credited be of unquestionable importance careers.

Charles M. Schwab, President Bethlehem Steel Works, known as the "Steel King" started out as a musical teacher and organizer never ceased to express his gratitude for the mental drill he received in the study of the greatest statesmen in the world. He had a practical musical training. Ex-vice president Dawes, former Prime Minister of England, Mussolini, Prime Minister of Poland, Premier Paderewski of Poland, two of America's popular leaders, Rupert Hughes and John Erskine, are musicians.

Cyrus H. Curtis, most famous publisher, is a musician. Incidentally, his daughter, Mrs. Edward Bok, has received twelve million dollars for music.

George Eastman, "King of business," also gave twelve million dollars for a music school in Rochester. Business men donate like this, so it is more than a "pretty accompaniment."

The statement by William Boettcher, Superintendent of Chicago Public Schools, is more necessary for the child than mathematics" prove the present recognition of the vital importance of a musical education.

Not to study music is to miss the greatest of human blessings, "Music study exalts life."

LETTERS FROM ETUDE FRIENDS

A Word from the Tuner

TO THE ETUDE:

As a piano tuner and repairer of twenty-four years' experience, I am sometimes amused by newspaper articles relative to the care of the piano, made by well-meaning but unlearned owners of these instruments.

The papers are partly to blame for printing such articles without first investigating the facts from proper sources. For instance, one paper had an article stating that "to keep ivories white, wash them with milk."

Now milk contains butter fats which have a tendency to turn ivories yellow. (Fats and oils are of a similar nature—chemically.) All good factories use alcohol, which is surely dearer than milk; and, if milk is cheaper and better than alcohol for cleaning ivories, they would naturally use the former article.

Inclosed you will find a copyrighted article on the care of the piano, which, with my permission, you can use.—PHILLIP LEVEY.

Rhythm Bands

TO THE ETUDE:

Everyone has some rhythmical sense; the baby clapping its hands excitedly demonstrates such natural talent.

Rhythm bands have as their purpose the correct development of this rhythmic sense. Simple percussion instruments are used.

These groups teach coordination and the development of character, because the work requires the child to give unwavering attention and obedience in an ordered activity.

The children are given an opportunity to lay the foundation for worth-while musical appreciation, as the participation in rhythm bands gives a feeling for form and tonal contrasts. Musical memory is developed through the memorizing of all selections, and poise is attained by frequent public appearances in groups.

There is no better preliminary training in the study of any instrument (piano, violin, wood-winds) than a rhythm band. Through this experience a child is enabled to become, in later life, a more intelligent listener and a better performer.

—MAY L. ETTS.

Musical Acquaintance and

TO THE ETUDE:

How often has a member of a musical audience remarked, "What piece they are playing? I can't even who wrote it." Musical knowledge lacking unless one is able to pick up the well-known musical works of composers. Cultural knowledge is acquired slowly by attendance at operas or recitals where works of musical masters are played. Obtaining this information is not a practice, whenever you hear a symphony or the song of a singer announced on the radio to names together in your mind. It is *Pomp and Circumstance*, by Elgar, as the piece is being played, try to find some passage that strikes you as interesting. This particular composition, one can always recognize by the title, "A Midsummer Night's Dream," because, as Mr. D. pointed out, you can actually hear the *hee-hawing*. In this way, it is a short period of time to gain a acquaintance with a large number of the world's immortal musical compositions. Occasionally, when musical knowledge is given out after their rendition, I have not heard a previous announcement possible to check yourself and guessed the title and composer. It is well also to try to remember a source, as for instance, *The Jew* from "Faust," *The Toreador* from "Carmen," and *The Last Rose* from the opera, "Martha," as it was not originally written for it was incorporated into it by its cause he admired its beauty.

Another aid is in listening to the short scraps of interpretative radio announcements give. A bit concerning the life of the composer, the history of the writing of a piece, and all give one a better insight into the beauty and interpretation of a piece. —MARY M.

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THE SNAKE: "CHARMED TO MEET YOU!"

The Teacher, the Pupil and the Untuned Piano

By F. L. DONELSON

VERY recently little or no thought has been given to the condition of the instruments on which music practice. We have considered a pupil gets his ear training on an instrument, but we have been slow in progress in mere ability to without giving much serious one of the fundamentals in music study, namely, the training

near much incorrect speech it passes our ears unnoticed, and slip automatically from us. Similarly, a person who considers pianos that are not in tune as a true conception of correct and is satisfied with ill-sounding

whether who, by force of habit, goes to the pupils' homes and hears pianos in various stages of tune cannot expect to possess a sense of pitch or to appreciate intervals in harmonic relations. He is misled to false tones and distorted. Therefore, the fact that the pianos in most homes is very much out of tune affords a cause for serious alarm among some of the thinkers in the realm of music.

Hurrying the Senses

THE first to make a statement regarding the importance of tuning only on instruments that are in tune was Professor Edson of the Oberlin Conservatory. In his book, "Music and Education," he says, "Strange to seem that notes 'jangled, out of tune,' should give pleasure to the average intelligence, yet the evidence that they do so at the training of the youthful mind is not to be neglected. The musical appreciation need not be wasted when he preaches of preparing the auditory to catch the finer shades of tone

March, 1925, issue of the *Turners'* Sigmund Spaeth, author of *Sense in Music*, is quoted as saying, "The condition of pianos in homes indicates a general carelessness concerning music, and the teacher should pay attention to ear training and do little to develop the ear of the pupils. So far as the teacher should influence a

pupil to play only on pianos that are in good condition."

Along the same line of thought Mr. Harry Edward Freund, director of the Music Research Bureau, very recently declared, through the medium of the *Chicago Evening American*, "The \$900,000,000 which the United States spends annually for musical education is being largely wasted because the American musical ear is being destroyed by untuned pianos in the home."

The statements of these three well-known men who are interested in the general advancement of music in this country indicate that, despite the noticeable improvement that has been made in the interest of the teachers take in the condition of the pupils' pianos, much more remains to be done. It is not probable that all teachers are aware that further improvement in this direction is incumbent upon them, that they are the authorities in charge of the situation, and that on them the parents and pupils depend. Tuners of pianos still aver that more than fifty per cent of the pianos they are called on to tune are found in such condition as to be practically useless for musical purposes.

A Further Duty

THE TEACHER can never know how much of real music and musical progress a pupil misses because the piano is not fit to practice on. It is evident that someone in authority should inform the parents that if they wish their children not to be subject to the retarding influence of the out-of-tune piano, they should see that the instrument is tuned every six months. For at least one very obvious reason the teacher seems to be the logical person to do the informing: him that is in authority they are apt to believe.

Diligent inquiry among the parents of music pupils has revealed the fact that they not only expect the teachers to advise them concerning the condition of the pianos the pupils use, but that they consider a teacher who fails in this respect lax in his duty. The average parent knows little about music, music teaching or pianos and therefore welcomes advice from the teacher.

There appears to be no valid reason why teachers should be reluctant to advise. Inasmuch as but little of tonal culture and ear training is to be derived from the use of out-of-tune pianos a teacher who insists that the pianos be kept in good condition so that his pupils can progress more easily and rapidly will be given credit for having a superior interest in his pupils' advancement and in his general musicianship.

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By HERBERT WENDELL AUSTIN

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Advice to "Has-Beens"

By GRACE R. VAIL

"AT THE bridge-party the other night Mrs. R., who has not played in public for ten years, covered herself with honors by her brilliant performance." Such an item in the daily press or on the lips of a friend is often the beginning of a tragedy; for Mrs. R. knows full well that she will be invited to play again and that she cannot hope to approach the perfection of that last performance, which, after all, was but a lucky "fluke." She simply will not dare to promise, because she knows that either her fingers or her memory will play their usual impish tricks.

Here is the story of one mother who was wise enough to foresee and avert such a catastrophe.

During the eleven years of her married life, children, undependable maids, illness, household cares, social duties, club work, all conspired against the alluring prospect of taking up music in earnest. Occasionally there would be opportunities when she would painstakingly get her hands in shape by stretching exercises, close finger work, double thirds, scales, octaves, arpeggios and *Czerny*.

Then, one fall, when both the children were to be sent to school, she decided to master her old studies in good earnest. All of her old friends—*Clementi*, *Cramer*, *Thalberg*—were trotted out and raced up and down the keyboard. She never thought of beginning without exercises first, for she had made it her motto that "One cannot work without good sharp tools."

Ready to Build

EVENTUALLY her fingers began to feel firm and full of strength and elasticity. They were in shape—but for what? She seemed to be exhausting time and energy without apparent result. Even her friends said, "Now you are practicing, why don't you come and play for us?"

She decided then and there to piece ready to play in a week. Better. She had renewed two or three pieces, one of Schumann's, Grieg's. The next week she began new ones: Chopin's *Third Ballade*, Rachmaninoff's *G-minor Prelude*. She also reviewed a Chopin *Scherzo* she had memorized long ago and forgotten.

The next week, instead of beginning technique and exercises, she selected cult spots in each piece and these one at a time. Finally she put together and memorized. This technical material. In the *Prelude*, stance, occur stretching passages, sustained work for the left hand for the right, staccato notes and of the "drop tone" for both hands. *Ballade* contains clear, light sustained "organ" tone work, passages for contraction, stretching and peggios, trills and much finger work.

After practicing about three or four difficult work alternately from two pieces, Mrs. R. . . . found that the greater part of each memorized required only two weeks more intensive practice to enable her to get together and memorize both of the pieces. To finish them and give interpretations was next a matter of consideration. Her gain in technique was the fact that, after a while on the two new compositions, she could play acceptably the *Scherzo* she "stumped" her the week before.

Thus in three weeks' time she learned two new pieces, learned one brilliant composition, the biggest gain was in self-confidence. She had now a feeling of power. She accomplished what she set out to do. She no longer feared to play in public or in public.

What Are Scales For?

By A. A. WIHTOL

IN PIANO technics no subject, perhaps, is so little understood as the purpose of scales. First, we must consider what scales are. First, in order that we make plain what they are. Scales are not five-finger exercises in the sense that they promote general development of the fingers, for scales do not employ all the fingers alike.

There are principally two forms of scales—scales with the thumb passing under or fingers passing over the thumb, the fourth and fifth fingers remaining idle, and scales with the fifth finger passing under or fingers passing over the fifth, the thumb and second finger remaining idle. The latter form of scale playing is taught in connection with octaves, and in the days of Liszt and Rubinstein was very popular, especially with Kullak.

The most common scale, of course, is that

of the thumb passing under the thumb is principally for the purpose of the thumb to do smooth work, and fingers and fingers passing over as the case may be. For these reasons the main thing in scale study is to movement of the thumb. In the thumb must pass under as the second finger has played and must under until it is needed. If this is neglected, scale playing as an aid has absolutely no value and spent in practicing is utterly wasted, since they do not use all the fingers of the hand in five-finger exercises.

Scales should be taught in rhythms—two, three and four to the count and with the metronome. Experience has shown that without the metronome, very few people ever develop more than three hundred notes per minute. But with the metronome setting, a student can acquire fluency in a short time.

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MASTER DISCS

(Continued from page 702)

"Rhapsodie espagnole" was 1907. It is a series of vividly painted in Ravel's par-comprising *Prelude a la nuit*, *Habanera*, and *Feria*. The which prepares the mood of follow, is a poetically atmos-*Malaguena* and *Habanera* are ed upon traditional Spanish *Feria*, which is intended to impression of a Spanish holi-*thmically* stimulating and has as the best section of the "Rhapsody espagnole," al-*a* genuinely great work (it is in effects to be called in-*vertheless* colorful and has arm. M. Piero Coppola does *erve* and its opulence in the *ding* on discs 9700 and 9701.

Sharp Delineations

AS the poet of *petite sensi-* created in his *Pavane pour une* *le* a minor work of consid-*It* is good to have this little *own* orchestrated version, in *g* spaciously conceived and *Pierre* and his *Colonne Or-* *us* on Columbia disc 67785D. *g* too, is unusually fine. *a* new recording of De-*a* last month, we omitted to *at* we were considering Vic-*played* by M. Piero Coppola

and the Grand Symphony Orchestra, an omission which we greatly regret.

Authentic Hungarian music is less known on records than that type which has sprung from the influence of it. Brahms' "Hungarian Dances," Liszt's "Hungarian Rhapsodies" and various other compositions of similar *genre* may owe their origin to Hungarian folk music but they can scarcely be called truly Hungarian in character. The czardas, that national Hungarian dance with its passionate quality and changing rhythms, deserves to be known in its native form. We therefore submit a list of authentic recordings made by gypsy orchestras of czardas typical of the true Hungarian temperament.

Meg azt mondjak-Csárdas, and Beszegodtem Tarnocara Bojtarnak-Csárdas, played by Bencze Károly Czigányzenekara. Victor disc 78767.

Ropogós A Csizmán Amit Vettél-Csardas, and Szerelmes Vagyok, Csardas, played by Debreczeni Kiss Lajos Czigányzenekara. Victor disc V11000.

A Ti Utatokba, Porzik A Debreczeni, Csardas, and Rég Szakadt Fel A Szivemből, played by Debreczeni, Kiss Czigányzenekara. Victor disc V11001.

Elrabolta A Galambon, and Csókolom A Kis Kezedet, played by Marci és Czigányzenekara. Columbia disc F10131.

Fehér Selyem Csipkés Szélni, and Mandulafa, played by Bura Sándor és Czigányzenekara. Columbia disc 10221-F.

Violin Technic, Past and Present

(Continued from page 743)

trill, lay one of the unrecognized of left-hand technic! He in reality, the trill was nothing a rapid reiteration of two which one finger is active quiescent. He reduced the active finger till no resemblance trill remained, and there he sought. He found the very hand technic! Deprived of this reiteration proved to be than the simplest possible which a violinist is capable—id lowering of a finger! such a clear and simple not difficult for Kreutzer to sowing into a higher domain. technic, he reasoned, every riety, requires strength, pre-ey and agility of the fingers. qualities are imperative. If nt in the very simplest tech-that can be made of a player

—the raising and lowering of a finger—then the whole edifice of violin mastery must necessarily be weak and faulty!

Thereupon Kreutzer seized upon the trill as the surest foundation on which to build up strength, precision, accuracy and agility. That the ultimate result would also be a beautiful trill was of relatively slight importance; but considered as a fundamental principle of all left-hand technic, the trill, Kreutzer found, deserved the endless patience and study of every violinist.

To this day Kreutzer's discovery remains widely unappreciated. When the great truth which he sought to proclaim is grasped in its simplicity and perfection, the violinist will not have to fight the same technical battles over and over again. Instead, his left-hand problems will be more quickly solved, his hours of daily toil will be reduced, and his enjoyment in his work will be both immediate and complete.

High School Music Festivals

(Continued from page 745)

s of the city in order to ob-on the program. tool, the community, and to vocal and instrumental groups s of the music festival in the are apparent. The idea is ed in many far-seeing com-
e success of the music festival a wise selection of music, pants, the coöperation of the rned, a careful training in the of the music, a very definite organization, the maintenance

of strict discipline and the development of keen interest and loyalty on the part of the young performers.

We in Philadelphia have worked along the lines suggested and feel that the results have been good. In the words of Samuel Laciár, a music festival whose program boasts the works of great masters and whose preparation has been good "is doing an inestimable service for American music. Furthermore, the effect of this training in the upbuilding of discriminating audiences will be inconceivably great."

ere is a loftier ambition than merely to stand high in the world. It op down and lift mankind a little higher. There is a nobler character at which is merely incorruptible. It is the character which acts as ole of corruption."—HENRY VAN DYKE.

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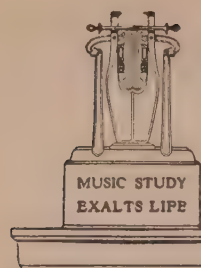
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The gigantic task of maintaining a stock of all these publications, successfully carried out by the THEODORE PRESSER Co., has made this institution a world music store. Frequently, even where the publishers themselves have been out of business for a number of years, the THEODORE PRESSER Co. is able to supply some of the publications of those houses. An instance of this character is mentioned merely to show the great resources of the world's largest stock of music maintained by the THEODORE PRESSER Co., and when it is said that any desired music publication may be secured promptly, conveniently and at the most reasonable prices through the Presser Direct Mail Service, it is meant that practically any existing publication can be supplied. Professional musicians and active music workers in all fields are numbered among our regular customers, but music teachers, above all others, find the many special features of our service extremely helpful. The "On Sale" plan with its examination privileges, the convenient charge accounts and the liberal professional discounts which we offer save the teacher time, worry and money in procuring needed music. Because we carry large reserve stocks of the best educational publications from all catalogs, in addition to the tremendously successful publications which have placed the THEODORE PRESSER Co. as leaders in educational music publications, teachers are able to turn to us to real advantage as a single source of supply for all musical needs. There is no red tape in our mail order service. We care for orders and inquiries with the same personal care, attention and courtesy as though the individual ordering were receiving attention at our retail store counters.

CHRISTMAS MUSIC

The joy of Christmas naturally calls for an outlet in music and especially is this true in the churches where Christians celebrate the coming of the Christ Child on earth, heralded by the angels' song, "Peace, Good Will to Men." All who are identified with the music of the church strive to present their very best efforts in the rendition of the Christmas musical program. Those who are called upon to direct these programs are even now seeking material so that ample time may be had for rehearsal.

The examination privileges of the THEODORE PRESSER Co. afford these active music workers a splendid opportunity to become acquainted with new Christmas music and a cordial invitation is extended to all inter-

STAYING YOUNG IN MUSIC

We have seen many who have stayed young in music. There are teachers and other professional musicians today—busy, outstanding men and women—who, though past seventy and some in the eighties and nineties, have clear-thinking minds and active bodies that cause many to believe them ten and, in some instances, even a score or more years younger. Music, self-expressed, does keep the mind active, the imagination fertile and sentiments alive and, after all, these are the attributes which help us find joy in living.

With music possessing these qualities it is only fitting that the organization of the Theodore Presser Co., while gathering knowledge and pleasurable business contacts as a result of many years of service to the music profession, should keep a youthful alertness in maintaining high standards of service to teachers and active music workers who everywhere are benefiting mankind as they spread the beneficial influence of music. With the best of well established materials and a fine array of the most promising of excellent new works, we already are making suggestions and sending materials for examination to many teachers and active music workers everywhere. Write us today if you have a musical problem or need.

Advance of Publication Offers—October, 1930

Paragraphs on These Forthcoming Publications will be found under These Notes.
These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

BEST LOVED THEMES FROM THE GREAT MASTERS—PIANO	35c
ESSENTIALS OF SCALE PLAYING—PIANO—WATSON	40c
INSTRUCTOR FOR SCHOOL BANDS—MORRISON—PARTS—EACH	30c
JOAN OF THE NANCY LEE—COMIC OPERA—PETERSON AND CURTIS	60c
LAST WORDS OF CHRIST—LENTEN CANTATA—SPROSS	35c

MAKING PROGRESS—MY SECOND EFFORTS IN THE PIANO CLASS	35c
MODULATION—OREM	15c
NEW MARCH ALBUM—PIANO	30c
PENITENCE, PARDON AND PEACE—LENTEN CANTATA—MAUNDER	35c
TEACHING THE PIANO IN CLASSES	25c
TWELVE TUNEFUL TALKING SONGS—CLAY SMITH	50c

ested to make use of this service now, while stocks are fresh and complete.

Among the new anthems this season that we can recommend are:

Lord Came Down at Christmas—Carol Anthem—Cuthbert Harris;
Hosanna—Carol Anthem—H. P. Hopkins;

Hark! What Mean Those Holy Voices—E. S. Hosmer;

Cantatas which will prove interesting include:

The Word Incarnate—R. M. Stults;
The King Cometh (2 Parts)—R. M. Stults;

The Christ Child—C. B. Hawley;
Christmas Dawn—C. G. Spross;

The Coming of the Anointed—C. Hugo Grimm;

The New Born King—B. W. Loveland and the excellent Christmas oratorio *The Nativity* by Dr. H. J. Stewart.

Soloists seeking effective numbers for their part of the program should examine *Worship Christ, the New Born King* (2 Keys) C. B. Hawley; *Calm on the Listening Ear of Night* (2 Keys) C. B. Hawley; *O Little Town of Bethlehem* (2 keys) C. G. Spross; *The Angels' Song* (High) A. Geibel; *In the Field* (High) Paul Ambrose.

Of course we can mention only a few outstanding numbers in this article therefore we suggest that those interested send for the folder "Christmas Music" which contains a comprehensive list of solos, cantatas, anthems, services for Sunday Schools, organ numbers, piano solos and entertainments. This folder will gladly be sent FREE upon request.

SPECIAL BARGAIN FOR LOVERS OF GOOD PIANO MUSIC

This special bargain should not be overlooked by any piano teacher or any one able to play music in the intermediate grades who does not possess an album of Grieg's piano compositions. We have a special lot of the *Album of Miscellaneous Piano Compositions* by Edvard Grieg which always has been regularly priced at \$1.25. For a limited time only we are placing a special low cash price of 45 cents a copy on this volume. At this low price copies will be delivered, postpaid, to those taking advantage of this worthwhile offer.

This is a compilation of some of Grieg's most beautiful compositions containing 23 of his interesting and fascinating numbers, some of which are piano transcriptions of his most famous orchestral pieces. The preface of this volume gives an interesting biographical sketch of the composer together with his portrait. The musical standard of this compilation is attested by the names of those who aided in carefully editing all the numbers. These include Dr. William Mason, M. Leefson, C. von Sternberg, Wm. H. Sherwood and others. If you want a copy of this volume for yourself or for any of your friends, send your order in immediately before the lot is exhausted if you wish to have the benefit of the bargain cash order price of 45 cents a copy, postpaid. We are sure those who know this volume, as well as those who order copies at this time, will agree that this is a wonderful bargain.

EXAMINE NEW MUSIC

It matters not how well a teacher may be with standard material, how extensive his or edge of high-grade teaching songs, the progressive teacher that it also is quite essential to date" on new publications.

The addition of a new teacher to the curriculum, some numbers for that recital planned, or the discovery of a new composition for one's repertoire are pleasure experiences for thousands of teachers who receive the Monthly New Music sent out by the THEODORE PRESSER Co.

Teachers who do not have a metropolitan shopping center for music buying is done by mail service highly, as shown by the large number who subscribe to these new issues. Regularly, from September to May the Presser Co. sends out packages of new piano music publications of the early grades, to all of this service.

This music may be examined in one's studio or home and kept until the end of the term (June 1931) when all that has been used may be returned and full credit given. There is no obligation on any quantity.

Similar packages of vocal, organ music also are sent at intervals. The choir or choir too, may have the benefit of it.

All that is necessary to get packages coming to you is addressed to the THEODORE PRESSER Co., saying, "Send me the packages of New Music" (for piano, voice, or organ). This service may be had at any time by sending a postcard, "Discontinue New Music." Why not send for your New Music? The very best contemporary music are daily submitting their music and our Publication Department many attractive new numbers sure will please music lovers.

MUSIC FOR HARVEST OR SERVICES, THANKS SERVICES AND ARMISTICE

The month of November is for church singers, choir directors, organists, for in addition to the Thanksgiving Festival celebration of Armistice Day a greater significance with the years. This has resulted for appropriate music and material available is some there are nevertheless a number of selections which may be *Recessional* by De Koven or in chorus form is an effective number for Armistice celebrations as well as *The Way* by Cadman. For Thanksgiving several especially effective suggestions—the beautiful *New Tune, Prayer of Thanksgiving* number by Stults, *Praise to the Lord*, and a setting of *The Lord* by Baines. Church singing *Hymn of Praise* by Protheroe giving by Peace, very suitable. These and other numbers on the above mentioned occasion on a special folder which will anyone requesting a copy.

All one's life is music, if one touches the notes
rightly, and in time.

—RUSKIN

VED IN PUBLISHER'S PRINTING ORDERS

ver the orders for reprints ready on the market gives a ce with well-established works their merits year in and year sales of thousands of copies and, at the same time, knowl- ned of comparatively recent which have won such favor few seasons as to begin to s "regulars" on the printing printing order this month presses and press men busy period but since space here is are able to mention only a

g among the book publica- book so popular with music ator's *Note Spelling Book* ents). This clever work, utilizing words made up on the lines and spaces of very successful aid in teach- Another elementary piano printed is the second book popular *Melody Pictures* by (price, 60 cents). This preceding first book of es form a very attractive instruction on kindergarten, die Avrit Simmons' *Middle es Above and Below* (price, edly has built up a gratify- d in the comparatively few been on the market. This ghly up-to-date first piano y young beginners. Another lional work ordered reprinted Phillip's *Preparatory School* (price, \$1.25). This is a work thorough teachers give pupils intermediate grades, furnish- i daily practice material pre- way for Phillip's masterly *Complete School of Technic*) or other advanced daily al requisite to the truly pro- t

d Daniel's book, *Junior- School Chorus Book* (price, borightly described in the ertisement on the inside of the August 1930 issue the MUSIC MAGAZINE, also s stock replenished since al volumes for high school ding great favor with super- here. Also of supervisor in- *Favorite Songs of the People*, i, popular-priced book giving old and new, for all oc- school, home and community huge edition ordered of this printing order in itself. It ents a copy, postpaid, or in lots, at \$13.00 a hundred, rtation. Still in the vocal quently utilized by teachers nners as well as by kinder- primary grade teachers, is *Child World, No. 1*, by Riley (price, \$1.25). Anyone not this fine collection of chil- certainly should be among ers for copies of the thou- ill soon be on our shelves this present printing order. *ertoire* (price, \$2.00), that ion of 39 pipe organ num- ntly seen on organ consoles, nth's printing order. *of Jephthah and His Daugh-* ntata by P. G. Hull (price, low and a new edition of it It speaks well for the merit work that it has had a fine ver quite a few years. few of the sheet music and rs being reprinted are given ng list:

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ding.....	1	.25
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.....	3	.50
ms and Roses—Bliss.....	3	.50
MUSIC—VIOLIN AND PIANO		
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.....	4	.60

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SCHOOL CHORUSES—SOPRANO, ALTO AND BASS		
35059 Venetian Love Song—Ethelbert Nerin.....		.15
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6003 Onward Christian Soldiers— H. C. MacDougall.....		.10
10014 O Saviour of the World—Sir John Goss.....		.06

MAKING PROGRESS!

MY SECOND EFFORTS IN THE PIANO CLASS PIANO CLASS BOOK No. 2

The above is the complete title of our newest class piano book. *My First Efforts In The Piano Class* published last March proved an immediate success. This is being widely used. In consequence we have prepared a class book Number 2 to follow right along after this one, and we feel that this new book will be just as well liked. It is material of a similar type; but of course slightly more advanced and very carefully graded in easy stages. The whole idea has been to make the material just as attractive as can be found anywhere so as to hold the attention of the student throughout.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

JOAN OF THE NANCY LEE

A COMIC OPERA IN TWO ACTS

Book and Lyrics

By AGNES EMELIE PETERSON

Music By LOUIS WOODSON CURTIS

This is a worthy successor to *The Marriage of Nannette* and *Briar Rose* the two previous productions of these writers. This work approaches professional standing. It is intended for well equipped amateur societies or for advanced high school or college use. In reality it is not difficult of production but naturally it will require some little previous experience. It should prove a great hit wherever produced.

The special introductory price in advance of publication for a single copy is 60 cents, postpaid.

INSTRUCTOR FOR SCHOOL BANDS

By C. S. MORRISON

We have been unavoidably delayed in the production of this work; but we hope to have it ready before very long. Our aim has been to produce the most practical *Instructor* of the kind ever published, and no pains have been spared in the compilation of all the necessary details.

The special introductory price in advance of publication for each instrumental part desired is 30 cents, postpaid.

NEW MARCH ALBUM

FOR THE PIANOFORTE

Our last March Album, a book of indoor marches, has proven highly successful; but the demand for good marches that can really be "marched to" is unending. In this last book all of the marches were planned to be used on the basis of four steps to the measure, and at a slightly slower pace than the ordinary military march. The new book will contain a goodly number of the first mentioned; but it will also contain some military marches that can be used on the basis of two steps to the measure. These latter, however, have been rearranged so that they may be played right up to time and kept at a steady pace so there will not be any clumsy measures to disconcert either the players or the marchers.

The special introductory price in advance of publication for a single copy is 30 cents, postpaid.

TWELVE TUNEFUL TALKING SONGS

MUSICAL READINGS FOR ALL OCCASIONS

By CLAY SMITH

The late Clay Smith, one of the most genial and lovable platform entertainers, for many years conducted a Concert Party which made many successful tours. As a rule musical readings were included on the programs of this Company. This gave a splendid chance to try out various numbers and this book contains many of the brightest gems from their repertoire. Most of these numbers are either humorous or home-like in character with an outstanding popular appeal.

The special introductory price in advance of publication for a single copy is 50 cents, postpaid.

MODULATION

By PRESTON WARE OREM

This is a work of the extreme practical type which has been written with the idea of filling every-day demands. It may be put in the hands of any student or musician who has mastered the elements of harmony, so much for instance as is contained in Mr. Orem's *Harmony Book for Beginners*. While chapters on *Modulation* are found in most harmony books, they do not seem to have been taken very seriously judging from what one hears going on about us. Every organist should have a good working knowledge of modulation, and so should every one who arranges for the stage. In this new book the necessary principles are given very plainly and clearly, and a set of all the necessary modulations from one key to another is established. Once learned and memorized, these modulations may be used over and over again in all keys.

The special introductory price in advance of publication for a single copy is 15 cents, postpaid.

PENITENCE, PARDON AND PEACE

A LENTEN CANTATA

By J. H. MAUNDER

We are gratified to announce the preparation for publication of a fine new edition of this beautiful cantata which year after year has an increasing number of renditions. *Penitence, Pardon and Peace* ranks with the other splendid works by J. H. Maunder. It is especially suitable for use during the Lenten season and, like all works by this composer, it requires some ability on the part of the singers. Our new edition of this standard cantata will be prepared with the utmost care and organists or choir directors having in mind the rendering of the cantata during the next season may secure a single copy at the special price in advance of publication of 35 cents, postpaid.

CHANGES OF ADDRESS

When advising us of changes, please give us both the old and new addresses. We should have this information at least one month in advance as wrappers are printed far ahead of the date of publication in order to insure copies being delivered as nearly on the first of the month as possible. Unless the above request is complied with, changes of address will take effect with the next succeeding issue.

TEACHING THE PIANO IN CLASSES

This is a book of suggestions and instructions for teachers who are about to take up class work in piano teaching. This movement has now gone so far that it is likely to become very popular. It will result in more children studying the piano, and it will disclose many a latent talent that might otherwise have been missed. Naturally any experienced teacher should be able to conduct a piano class; but it is just as well to have the benefit of the experience of others who have been able to carry them on successfully. This little manual is a compilation of the opinions of a number of practical experts.

The special introductory price in advance of publication for a single copy is 25 cents, postpaid.

ESSENTIALS OF SCALE PLAYING THE TWELVE MAJOR SCALES

HOW TO FORM AND FINGER THEM

By MABEL MADISON WATSON

Here is a book that emphasizes all the necessary details of scale study which are usually omitted in the regulation instructions. All the necessary steps in scale playing from the very beginning are carefully classified with preliminary exercises and accompanied by complete directions for scale practice. This would prove a valuable supplement to any course of instruction, and it could be used as a preparation also for Phillip's *Passing Under of the Thumb* exercises or any similar work.

The special introductory price in advance of publication for a single copy is 40 cents, postpaid.

LAST WORDS OF CHRIST

A LENTEN CANTATA FOR TENOR AND BARITONE SOLOS AND QUARTET OR CHORUS

By CHARLES GILBERT SPROSS

It gives us much pleasure to recommend strongly this new Lenten cantata. Mr. Spross is known chiefly through his many successful songs; but his real melodic gifts as exemplified in his songs together with his talent for effective vocal part writing render him particularly well equipped for the production of a work of this type. All of it is good—solos, chorus work and organ accompaniment. It should be performed very extensively during the next Lenten season. The work will be ready in ample time.

The special introductory price in advance of publication for a single copy is 35 cents, postpaid.

BEST LOVED THEMES FROM THE GREAT MASTERS

FOR THE PIANOFORTE

Largely through the medium of the radio, there are perhaps more individuals acquainted with the fine works of the masters than ever before. In addition, the introduction of music appreciation classes in the schools has done a great deal to familiarize the young people with the writings of famous composers. It is quite apropos then that we should prepare such a collection of piano pieces as the *Best Loved Themes from the Great Masters*, wherein one will find portions of some of the master works in arrangements that are within the range of the average player. Many of the great master works in their original forms are too difficult for the player of moderate ability; hence, in the preparation of this compilation, particular care is being taken to give only certain attractive portions and such creditable transcriptions as may be played by the average performer. Teachers, as well as all lovers of good music, may order this new book feeling confident that in it they will have literally a storehouse of fine beloved melodies, the constant and repeated playing of which always brings joy both to the performer and hearer.

While this book is in the course of careful, painstaking preparation, orders may be placed for a single copy at the advance of publication price of 35 cents a copy, postpaid.

(Continued on page 756)

ADVANCE OF PUBLICATION OFFERS WITHDRAWN

As promised in recent issues of *THE ETUDE* the new Christmas cantatas are ready for delivery in ample time to allow for adequate rehearsing; therefore the following works are now placed upon the market and the advance of publication prices withdrawn.

The Word Incarnate, Christmas Cantata for Solos, Chorus and Organ by R. M. Stults. Practically every experienced choirmaster knows of Mr. Stults' melodious cantatas for the special feasts of the Christian Year. Always pleasing to the members of the congregation and the singers, they make no unreasonable demands upon soloists or chorus, yet enable the choir to present a complete, well-rounded performance. The text of this cantata has been well chosen and Mr. Stults has evidently been inspired by its beauty to produce a work that is sure to meet with much favor. Price, 60 cents.

The King Cometh, for Two-Part Chorus of Treble Voices by R. M. Stults. When we asked Mr. Stults to write a Christmas Cantata for a two-part chorus of treble voices, because of a widespread demand for such works, he suggested arranging this popular cantata as being readily adapted to the two-part arrangement. The original organ part is retained almost in its entirety and the solos have been so arranged that they may be sung in unison by the voices of the part. As this cantata is one of the composer's most pleasingly melodious works we know that choirs composed entirely of women's voices, beginning choirs and junior organizations will enjoy performing it. Price, 60 cents.

SAVE MONEY ON YOUR WINTER MAGAZINE READING

THE ETUDE has made arrangements for exceptionally favorable price combinations with publishers of high class periodicals and now music lovers can make the largest cash saving in years in ordering *THE ETUDE* and one or more of the standard magazines. See display advertisement in another section of this issue. Prices quoted are good only until November 10th. If you wish, you may order clubs of magazines at the money saving prices and have them sent to different addresses. There is no better, nor more appreciated, holiday gift than a year's subscription to a fine publication. Order now, new subscription or renewal. We will start subscription with any date you designate. Subscriptions placed at once can begin with the December or January issue. At Christmas, a fine Gift Card giving your name as the donor gladly will be mailed, if you wish to make a friend a holiday gift of a magazine subscription.

Hungarian Melodies

AN UNIQUE COLLECTION CONTAINING
FIFTY-ONE HUNGARIAN FOLK-SONGS

FOR THE PIANOFORTE

HARMONIZED BY

ARTHUR HARTMANN

PIANISTS, who delight in novelties, will be more than pleased with this splendidly edited album. Mr. Hartmann, in addition to the pianistic, but at no time difficult, arrangements of these old Hungarian melodies, gives a separate list of the titles with the poems that inspired them, both in the original tongue and in English, accompanied by descriptive and historical notes. In a Preface to the album Mr. Hartmann tells briefly some interesting facts about the origin of Hungarian folk music.

PRICE, \$1.25

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FINE REWARDS FOR NEW SUBSCRIPTIONS TO THE ETUDE MUSIC MAGAZINE

The following attractive gifts can be secured without cost for subscriptions to *THE ETUDE MUSIC MAGAZINE*. Bring *THE ETUDE* to the attention of a musical friend, collect the small subscription price of \$2.00 and forward to us promptly. One subscription counts as one point toward your selection of a gift. The merchandise offered is standard, guaranteed by the manufacturer and each selection will make a fine holiday gift.

Tobacco Jar: Any pipe smoker would be delighted to own this fine heavy glass jar, fitted with brass cover and pipe holder. Only two subscriptions.

Crumb Set: Indispensable always. Tray made of hammered metal, nickel-plated, size $8\frac{1}{2}'' \times 6''$. The brush is an exceptionally good one, $5\frac{1}{4}''$ long. Only three subscriptions.

A New Candy Dish: Fine golden maize china dish, with floral decoration. Nickel rim with perforated hinged handle. Will look well on any table. You'll be pleased with this dish. Three new subscriptions.

Sandwich Tray: A fine golden maize china dish, neatly flowered with nickel-plated rim. A tray of which you will be more than proud. Only three new subscriptions.

Cigarette Case: Brown boarded steerhide, finely carved. An exceedingly attractive case. Only two new subscriptions.

Six-Piece Household Brush Set: Consisting of bath, toilet, bottle, clothes, refrigerator and vegetable brushes. This set will find a thousand uses around the house. Only two subscriptions.

Salad Fork: You'll be pleased with this sterling silver handled fork. A fine holiday gift. Two subscriptions.

BEWARE OF FAKE SUBSCRIPTION AGENTS

We again wish to caution music lovers against paying money to strangers soliciting subscriptions for *THE ETUDE MUSIC MAGAZINE*. A reliable subscription worker carries unquestionable credentials. Carefully read any contract or receipt offered you before paying money. This will avoid misunderstanding and possible loss. Constant receipt of complaints from music lovers who have been imposed on reach this office. We cannot be responsible for the work of swindlers.

What is Meant by "Musical"

By CYRIL SCOTT

"WHEN we apply the adjective 'musical' to either man, woman or child, although we are persuaded that we know exactly what it means, we merely *think* we do; in point of fact we are but loosely using a catch-word which may denote well-nigh anything. Indeed, so relative is the term that on one person's lips it may mean one thing, and on another's it may mean another. Applied to a child it connotes something different from what it means applied to an adult; and applied to a professional it means something different from what it means applied to a layman.

"A small child who discordantly strums on the piano is often regarded as a musical child, but a man who discordantly strums on the piano is regarded as an *un*-musical man. Yet to the person who is not in the least interested in music, that very man, by reason of *wishing* to strum on the piano at all, is regarded as musical—even to be fond of producing pseudo-musical sounds is, in the eyes of countless people, to merit the honor of being thus termed."

—The Sackbut.

WORLD OF MUSIC

(Continued from page 681)

The Vienna State Opera is reported to be making an attempt to revive interest in the ballet. Humor in the dance seems to tickle the palates of the Austrian capital, as Franz Salmhofer's, "The Good-for-Nothings of Vienna," based on a story by Eichendorff, has repeated the success of Richard Strauss's "Whipped Cream" given some time ago.

The Mendelssohn Choir of Toronto, which rose to such prominence under the leadership of the late Augustus Stephen Vogt, will make a short tour of "The States" early in the new year, visiting Cleveland, Buffalo, Columbus and Detroit.

The American Orchestral Society of New York, after its ten years of splendid work in training young musicians for ensemble performance, is disbanding, because of the failing health of Chalmers Clifton, its inspiring leader. The organization was financed through the generosity of Mrs. E. H. Harriman; and it is reported that she will give its library to the New York Public Library and its instruments to Columbia University. The Society has given an average of ten concerts each season.

The Prize of One Hundred Dollars, offered by the National Association of Organists for the best organ arrangement of the overture to Borodin's "Prince Igor," has been awarded to Edward S. Breck, organist and musical director of Temple Sharey Tefilo, of East Orange, New Jersey. Second honors went to Edwin Arthur Kraft, organist of Trinity Cathedral of Cleveland, Ohio. "Prince Igor" had an American "revival" when sumptuously given as the opening performance of the last season of the Philadelphia Civic Opera Company.

The Aliquot Flute is a new instrument employed in Arthur Piechler's latest opera, "The White Peacock," lately produced in Munich. The Aliquot Flute is described as combining certain qualities of the tone of the oboe with those of the regular flute, thus producing a timbre very pleasing to the ear.

The Composition Contest fever germ seems to have been carried back from America by some of our good musical friends from Italy; for among the prizes now open to competition there is one of Five Thousand Lire (one thousand dollars) offered by the Royal Academy of Italy, for music to the *Hymn to Virgil* written by Ugo Fleres; and another of Two Thousand Lire (four hundred dollars) offered by The Neapolitan Society for an orchestral composition to be played at one of its concerts.

The American Opera Company, organized several seasons ago, with the ultimate idea of all-American productions of opera in English, and "working toward the development of an American school of music drama by offering American composers a medium for the production of their works," has announced that, because of unsettled business conditions, it will suspend activities till the season of 1931-1932. Another set-back for our native musical art for the stage.

The Concertgebouw Orchestra of Amsterdam, has visited Liège, Belgium, where, at the opening of the Pavilion of the Low Country at the Exposition now in progress, it gave a concert in the festival hall of the Conservatoire, under the direction of Willem Mengelberg.

SIGNORA ELVIRA PUCCI of the composer, died recently the age of seventy.

"MONTEZUMA", an opera on a subject, by Maurice Arnold, was brought to the stage by the Radio Opera Company, some twenty-five years ago. Considerable notice as one of the composers to advocate the use of music in serious compositions, largely through his association with whom he is said to have "planned the hour," that the master was led to the using of his "The New World Symphony," opera, "The Merry Benedicts," produced in Brooklyn.

THE VERDI COLLECTION of manuscripts and rare portraits, which is housed in a private building, recently added to the La Scala Theatre of Milan.

MME. LEO DELIBES, widow of the composer, the ballets "Coppelia" and many other works not quite so bequeathed fifty thousand francs (thousand dollars) to the Paris Conservatoire from which is to be divided among students.

THE ARGENTINE GOVERNMENT to report, has raised a fund of thousand dollars to sponsor a visit of the Philadelphia Orchestra.

MANUEL DE FALLA, Spanish composer known in America by his ballet "Brujo" and "Sombrero de Tres Picos," opera, "La Vida Breve," which had its premiere by the Metropolitan Opera, several seasons ago, is now announced. The States next season.

ALBERT AUSTIN HARDING completed his twenty-fifth year at the University of Illinois. In his honor a Silver Anniversary Concert was given March seventh, with many former students of the band as guests.

COMPETITIONS

THE SWIFT AND COMPANY, and the Elizabeth Sprague Foundation Prize have not yet announced for competition for 1931. We have been informed by whose auspices these contests are conducted.

THE NATIONAL ASSOCIATION OF HARPISTS offers a prize of one hundred dollars, for a composition for harp, instrument, with or without orchestra, chief instrument in a chamber music group of Association, 315 West 79th Street, New York City.

THE SOCIETY FOR PUBLICATION OF AMERICAN MUSIC offers this year a prize of two or three hundred dollars, for a composition by an American composer. The contest closes October fifteenth. Address: 49 East 52nd Street, New York City.

AMERICAN COMPOSERS are invited to the programs of the New York Society for Music, with Rene Pollain as conductor. The program is ready to consider scores for the 1930-1931 season; but, before the composers should communicate with the Secretary, New Jersey Orchestra, 400 Orange, New Jersey.

THE CHICAGO CIVIC OPERA is preparing preliminary contests for Europe for operatic study, will receive September twentieth, instead of as was first announced. Inquiries should be addressed to Marx E. Oberdorfer, Building, Chicago, Illinois.

AWARDS of \$1,000 for a Singsong for a Woman's Chorus, and \$500 for Violin, Violoncello and Piano by the National Federation of Particulars are to be had from Mr. Anderson, 22 Rhode Island Avenue, Rhode Island.

AN OPERATIC DEBUT of a thousand dollars is offered by the Club of New York City, for a ready for a first appearance in opera will be awarded at the 1931 Convention of the National Federation of Music at San Francisco. Particulars of the Baronesse Katherine von Klenow of the National Opera Club, New York City.

Radio Jargon Clarified

(Continued from page 706)

(1) A florid passage, in-
for the singer and introduced
ose of a solo, to display the
d agility of the artist's voice.
passage of a similar but very
elaborate nature, introduced
to or other instrumental piece.
ears, when extemporizing was
veloped art, this was a very
cans of the instrumentalist
powers of invention. Mozart,
and many of the early masters
relative artists achieved great
his field. Beethoven left writ-
for several of the Mozart
well as for those of his own
T. Best wrote some re-
ngenious and appropriate in-
as for the organ concertos of
be modern composer usually
anzas to fit the mood of his
and generally these are
smaller notes than other por-

orative passage, of few or
that are not an integral part
ody or its accompaniment, in-
adorn or enliven a cadence or
composition. Chopin attained
vel in this art, his ornamental
ly partaking so much of the
bit of the member they embe-
almost inseparable from it.

A composition (usually vocal)
theme, or "subject," is first
y one voice (or part) to be
turn by each other voice and
ctly. The first appearance of
s called the *Antecedent*; while
ns are known as *Consequents*.
n may be at the unison; or it
y interval above or below the
There may be any number
more than one theme. Thus
ur in two would have four
vo themes.

any variations of the form,
familiar are:

ccompanied or with free parts:
certain voices may furnish a
ing accompaniment to those
the imitation.

v Augmentation: In which the
the *Consequent* are regularly
le, or any multiple of those in
dent.

mericans (Crab Canon, from
meaning crab): In which the
sung forward and backward
ne time, thus producing two

Canon by Diminution: In which the
notes of the *Consequent* are regularly but
a fraction (one-half, one-third, or any
other portion) of those in the *Antecedent*.

Free Canon: In which there is imita-
tion, but all the intervals of the *antece-*
dent are not strictly imitated.

Canon Infinite or Perpetual: In which
there is no limit to the possible repeti-
tions. *Rounds* and *Catches* belong to
this group, of which the popular *Three*
Blind Mice is a well-known example.

Cantata: Originally a piece to be sung;
in contradistinction to the *Sonata*, which
was a piece to be played, or sounded. The
first cantatas were a combination of *reci-*
tative and *arioso* (melody), for a single
voice with accompaniment. It was origi-
nated by Caccini, Peri and Bardi, and in-
troduced the new *Musica in stila rappre-*
sentativo (music in a style for represen-

ing) which led to the birth of opera and
oratorio and through them to the style of
composition in vogue today.
In the more modern usage the word de-
notes a vocal composition which is a union
of recitatives, arias and choruses, and
which became an established type in
Bach's monumental church cantatas. Prac-
tically limitless in the variations of its
form, the true cantata will have always
an accompaniment and the poetry will be
lyrical. What chiefly differentiates the
cantata from opera and oratorio is that in
the latter pair there is an actual presenta-

tion or relating of a definite dramatic ac-
tion, while in the cantata there is only a
meditation or reflection upon these great
or heroic events. The cantata and the or-
atorio often trespass upon each other's
bounds. There are oratorios which
would have been better named cantatas;
and there are cantatas that are in almost
every way oratorios. The simple cantata
had its birth in Italy about 1600; the
chamber cantata came into being through
Carissimi, who was at his zenith in Rome
about 1635 to 1672; and the grand can-
tata was established in its mold by Johann
Sebastian Bach.

The musical trifles, so often published
under the name of cantatas, intended for
child or amateur production, have no kin-
ship with the true art form further than
that they happen to have songs, choruses
and a modicum of recitative. They belong
to the lower order of musical works for
the stage and should be designated as
some type of light opera, if there is a type
light enough to suit their claims to this
distinction.

MUSICAL BOOKS REVIEWED

A History of Music

By GRACE GRIDLEY WILM

Broad in its temporal as well as in its
geographic sweep, with the causal effects
stressed, this book will be a refreshing re-
velation to those psychologically minded. Scan-
dinavia is given interesting treatment; Bo-
hemia, usually so vaguely if so insistently
associated with art, is here represented with
its quota of worthy composers.

There is a ray turned on opera, and an-
other on peculiar aspects of modern music.
Debussy's music is portrayed with a few
brief strokes. This is a book for those who
desire some linking of the old and new.

382 pages, with many illustrations.

Price, \$3.50.

Publishers: Dodd, Mead and Company.

The Way Man Learned Music

By ROBERT W. CLAIBORNE

Here you learn how to make drums so
that you can beat out the strange rhythms
you have heard and also learn how to fash-
ion Pipes to call birds and the small
wood people. There is a mrimba which
you can make yourself—and afterward play
tunes upon.

This is only the beginning of the fun. Be-
sides, you'll learn about singing with other
children or even playing in bands. All these
things you may find out through reading in
this book how man made music.

103 pages.

Price, \$2.50.

Published by the author.

The Newberry Memorial Organ

At Yale University

By EDWARD W. FLINT

It has been said that the history of the
Colosseum is the history of old Rome. Just
so this booklet on "The Newberry Memorial
Organ" is in a way the history of the
organ development in America since the first
of the 20th century. Briefly, it comprises the
Hutchings-Votel Instrument of 1902, the
Steere Instrument of 1915, and the Skinner
Instrument of 1928, the last-named being an
example of the most recent improvements to
be found in organ construction.

For organists this treatment of the subject
will bring vividly to attention the fact that
the organ has been the musical instrument
to benefit most from modern science and mod-
ern inventiveness.

82 pages.

Price, \$2.00.

Publishers: Yale University Press.

Schumann's Concerted Chamber Music

By J. A. FULLER-MAITLAND

Schumann's duets, trios, quartets and quin-
tets—these are discussed as one discusses a
well-loved friend, with a lightness that makes
the music even more living than would a long
analysis. This is a book not for bookworms
but for "music-fans," since each page draws
one not to the library but to the concert room
to hear the pieces themselves played.

47 pages.

Price, 75c.

Oxford University Press.

When I was a Girl

By HELEN FERRIS

Of the five great women who tell of their
girlhood, Schumann-Ileink, Etsu Sugimoto,
Jane Addams, Janet Scudder and Marie
Curie, all seem strangely of one spirit in re-
cording the hardships of their younger days.
Most curious of all is the story laid in a
remote province of Japan, the heroine of
which counts, as her first declaration of
freedom, planting a garden with potatoes in-
stead of the prescribed flowers.

Every woman who enters a profession has
the same obstacles to combat, obstacles cen-
tering in the time-out-of-mind disbelief in
woman's powers of attainment. This book
gives the one irrefutable argument, however,
for the possibility of such attainment—the
examples of five women who have actually
achieved their goal.

301 pages, with illustrations.

Price, \$2.50.

Publishers: The Macmillan Company.

How Long Does It Play?

Compiled by T. C. YORK

A book with a specialized but very definite
appeal is the small volume giving the exact
length in minutes required for the playing
of each of the great overtures, symphonies,
concertos, suites and symphonic poems. That
symphony concerts usually all end at rela-
tively the same time seems to be considered
by most as little due to human contrivance
as the daily rising of the sun. Yet it isn't
pure luck that all commuters find time each
week just to make the eleven o'clock train.

Definitely, then, there has been a timing
of the numbers. To all conductors, band-
masters and directors of all varieties of en-
sembles this book will give what only years
of labor can garner. A flip or two of the
pages and the program can be formulated
with assurance that there will be no restless
rustling of dresses and impatient coughing
while the clock crosses the margin-line of
even.

44 pages.

Price, 75c.

Publishers: Oxford University Press.

The History of Opera in England

By GEORGE CECIL

A book which begins with "In the proper
sense of the word, England is not musical,"
and concludes by summing up the teaching
situation in the author's land as "A regular
quack's carnival, by Saint Cecilia," is not
calculated to arouse in the reader any great
enthusiasm for the subject under discussion.
The fact of the matter is that, by looking at
an art movement continuously through blue
spectacles, the writer has discovered in his
researches little except that which might
serve as the butt for sarcastic "flings."

Now there is no dodging the certainty
that an attempt to tell on seventy-four small
pages the story of an art which rose to bril-
liance as far back as the Handelian period
(the whole achievements of which are dis-
missed by a brief eight lines) was fore-
doomed to be fragmentary. In scanning the
brochure's pages, with their wealth of sug-
gested material, one is constantly nettled by
the consciousness of what "it might have
been." The reader who seeks a bird's-eye
view of the subject will find it in this con-
densed volume, in the shortest possible time.
Typographically, the booklet is a joy to the
eye.

Pages: 74.

Price, \$2.50.

Publishers: Barnicott & Pearce.

Songs of Praise for Boys and Girls

By PERCY DEARMER, R. VAUGHAN WILLIAMS,
MARTIN SHAW

There are simple melodies here, with few
skips or otherwise unvoiced passages. We do
not overlook the fine old Austrian Hymn of
Haydn's authorship nor the many popular
folk songs.

Especially, though, would we point out the
suitability of the verses—some of the old
rhymes being exquisite gems which long ago
should have been in the repertoire of chil-
dren, as well as poems by Blake, by John Mil-
ton, Carlyle and Browning.

The four parts being never unduly complex,
these hymns give encouragement for part
singing in children's choirs.

151 pages.

Price, \$1.75; words only, 75c.

Oxford University Press.

The Charioteer

By JOHN PRESLAND

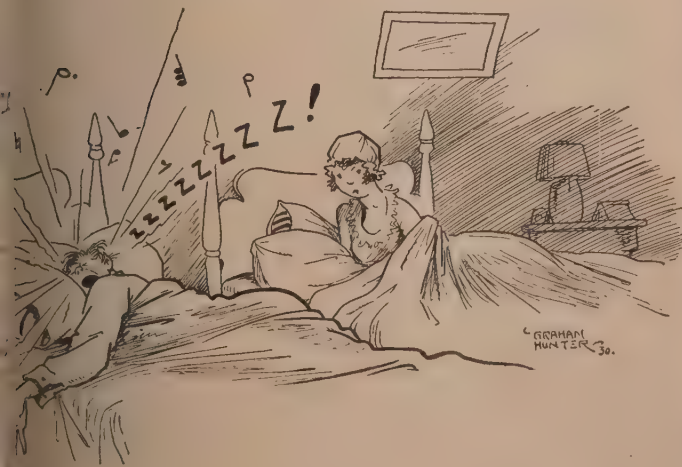
A novel which has for its motif the in-
dividual's struggle for "place in the sun."
The rivalry between two sisters for fame
and for love gives the needed impetus to the
plot.

The two main characters evoke forcefully
our sympathy and wrath. This is, therefore,
a novel to be read in quiet cool evenings
when life itself seems to offer little of stress.

303 pages.

Price, \$2.50.

Publishers: D. Appleton and Company.



AN'S WIFE: "DEAR ME! I WISH GORDON WOULD MEMORIZE A
ST FOR A CHANGE; I'M TIRED OF GLORIFIED JAZZ!"



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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Scales

EVERYBODY practices scales, of course, but it seems that many times people practice them without understanding them or knowing just what they are.

The scale is a very ancient form in music. The Greeks used scales in their music as long ago as five hundred B. C. And they had many more forms of scales than we have now, depending on how they arranged their whole-steps and half-steps.

The arrangement of our modern MAJOR scale is TWO WHOLE-STEPS, ONE HALF-STEP, THREE WHOLE-STEPS, ONE HALF-STEP. If you memorize this form you need never be uncertain or confused when playing a MAJOR scale. It does not make any difference where you start the scale. Just follow this form.

Also, notice, if you divide this in half, you will find that you have two sections exactly alike. The Greeks called these sections "tetrachords," and the meaning of that was that it made a little tune to be played on four separate strings, for of course there were no keyboard instruments in those times.

Go to your piano and make a MAJOR scale; divide it in half and notice the two similar sections. Do this on each of the twelve tones in the octave. Then of course they must be fingered correctly and practiced over and over to be played fluently and smoothly. Do you do your scales well for your teacher?

If you can play all of your scales understandingly and fluently it will help you in your musical progress, because scales are the background of music.

Next time we will take up MINOR scales.

Practice Play

By ELVIRA JONES

I make my practice hour each day
An hour of fun and joyful play!

I let my hands
Be Jack and Jill,
Climbing up
And down a hill!

(They're really playing scales, you know,
But I just never call it so.)

Then each hand
Is some gay elf,
Dancing, prancing,
By itself!

(I practice each hand separately,
So it will move appropriately.)

When they're fairies,
As I please,
They're making
Little melodies!

Each practice hour is one big game,
But I am learning just the same!

Miss Anderson's Surprise

By GLADYS M. STEIN

"Do we have club meeting this next Saturday?" asked Clara as she was leaving Miss Anderson's studio.

"Yes," answered the teacher, "and we shall begin promptly at eleven o'clock."

"Who is to be in charge this time?" Clara inquired.

"Doris Gustafson will lead the games, but I have a little surprise for the members, too!"

"Won't you tell me what it is going to be?" Clara begged.

"No, not to-day; but you will find it out at the meeting," was all that Miss Anderson would say.

Clara kept thinking on the way home about that surprise. She knew it would be something unusual and probably would contain a lesson for the whole class.



Saturday morning was bright and sunny, and the children gathered early at the studio for the meeting. With the exception of Clara they were busy talking of what they had done on Labor Day and of their new teachers at school. Clara paid no attention to what the others were doing. She wanted to see what Miss Anderson was up to.

After the business session was over the teacher left the room and soon returned with a covered basket.

"What are you going to do, Miss Anderson? Build a house?" Eugene cried as she uncovered the basket. In it was a paving brick, a pail of red paint, an empty bottle, a box, and, last of all, an auto tire chain.

Smiling at his question the teacher turned to the class and asked Richard and Paul to step to the front of the room.

"Now, which of these boys," she asked the class, "do you think would win in a piano playing contest?"

"Why, Richard of course," Tommy answered.

"It wouldn't be fair to match them against each other," Helen objected, "because Richard is a fourth grade pupil and Paul only a beginner."

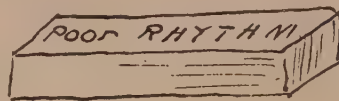
"What do the rest of you boys and girls think of Helen's objection?" inquired the teacher.

"Helen's right," they replied. "Maybe she is," continued Miss Anderson, "but we shall try a contest between

them in a few minutes and see if you still think it unfair."

Going to the basket she picked up the pail of red paint and covered the label with a sign reading "POOR HAND POSITION." Then she fastened this to a strong cord and tied one end to Richard's right wrist.

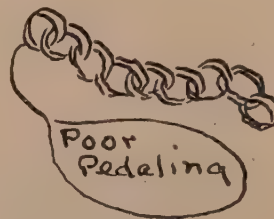
"What is that for?" Richard wanted to know.



"You will soon see," she answered. The brick was marked "POOR RHYTHM" and tied to his right elbow. The box soon hung from the third finger of the same hand, and its notice read "WRONG FINGERING." From the left arm she hung the bottle with "CARELESS PRACTICE" marked on it. And last of all she tied the chain with its sign of "POOR PEDALING" on his right ankle.

"Now, children, you claimed that it wasn't fair to match Richard against Paul in a playing contest because Richard was the more advanced. But who would win now with all these things tied on Richard?"

"Why, Paul of course," Tommy shouted. Richard's face which had been so bright at the beginning was gloomy now.



"Gee," he complained, "I can't do anything with these weights hanging on me!"

"No, Richard, you can't," the teacher answered. "But if you had all or even half of these bad habits in your mind you would be just as badly burdened even if they didn't show."

Like a flash it came to Richard that Miss Anderson was giving him a warning about his poor fingering habits.

"Guess, I'll have to be more careful," he thought, "if a habit like that can keep me back in my music. No use to pay for lessons and then not do what she tells me to." All this went through his mind while Miss Anderson was removing the

things she had tied to his hand.

Paul knew the hint about position was for him. The result of Miss Anderson's illustration was better lessons for the entire class. The children became careful in their practicing because they saw that bad mental habits were as much trouble as weights on their hands.

??? Ask Another

1. If a scale has five flats, what is the nature of the dominant of the minor?
2. What is the leading-tone of C sharp?
3. What is the value of a trill in the tenth notes?
4. When was Schumann born?
5. What instruments comprise the section of a symphony orchestra?
6. What was the nationality of the composer of the 'Swan Lake'?
7. What instrument is this?

8. What is meant by "in unison"?
9. In what opera do the Knights of the Holy Grail appear?
10. What composer is this?

OUR FAMILY MUSIC

By ELVIRA JONES

Sometimes in the evenings
When my practicing is done
We gather round my piano
For an hour of music fun.

I play the songs we three
I know the ones that please
For Dad and Mother like
The sweet old melodies.

Then Mother says, "I wish
That 'Minuet in G'
I think it's such a pretty
You play it splendidly!"

And when I've played it
My father says, "Do play
That little waltz with all
By Chopin, did you say?"

This music hour with Mother
Is such a pleasant one.
They help to reap the pleasure
That my practicing has won.



JUNIOR ETUDE—Continued



Little Biographies for Club Meetings

No 34 — English Composers

over the list of composers Biography Series, you may at there were a great many sers, and many Russian and alian, but not any English

will be a study of English st of whose names are fa- while this list could be made erica his name is more fa- music at the present time.

(Sterndale Bennett (1816- many things for orchestra, erica his name is more fa- music at the present time.

ic, as well as the name, of ivan is known everywhere, o are not musicians at all humming and whistling the comic operas. For these and Gilbert wrote the words and the words are such an



ARTHUR SULLIVAN
1842-1900

re in these operas that their nerally spoken of together, d Sullivan," and this does the case of any other opera

lbert and Sullivan's" favor- the "Mikado," "Pirates of M. S. Pinafore," "Trial by lanthe," and these are fre- y large opera companies as ps of amateurs.

tes are 1842-1900, but, as e other dates in this month's d not be memorized. They reference" and to keep your plete.

anford are other well-known ese composers were pro- in Oxford and Cambridge Sir Edward Elgar, born in living, is one of England's osers. Many juniors have es or are familiar with them, famous march "With Pomp ace."

aylor, an Englishman of s, is well-known in America of "Hiawatha," the very pop- w poem about the young his poem, by the way, has into nearly every language in all countries.

ock and Vaughan Williams ar names, and they are still

living and more "modern" in their compositions. The "London Symphony" of Williams is frequently played in America and is very beautiful.

Gustav Holst, John Ireland, Frank Bridge, Arnold Bax and Lord Berners are well-known English composers of the modern type, and their music will probably be heard more in the future than it is today.

The best known of the modern English composers is, of course, Cyril Scott (born 1879 and still living). His writings are full of interesting harmonies, and, besides writing many large works for orchestra, he has written many little pieces for piano so that juniors have more opportunity of knowing his music by actually *playing* it rather than by merely *hearing* it.

Percy Grainger was born in Australia in 1882 but became an American citizen and spends most of his time in America when he is not on long tours as a pianist. Juniors have often heard and played his compositions and many have probably heard him play also. In his compositions he frequently uses folk-song tunes in which he is very much interested.

Arthur Bliss (born 1891) also spends much time in America, choosing California. His works are very "modern," but one does not have many opportunities of hearing them.

Eugène Goossens (born 1893) has also come to America and is well-known as an excellent conductor as well as composer.

For your club program you might use: Elgar, *Pomp and Circumstance* (just the march section.) *Salut d'amour*.



SIR EDWARD ELGAR
1857

Grainger, *Irish Tune from County Derry*, *Country Gardens* (rather difficult), *Children's Hour*.

Scott, *Fairy Folk*, *Song from the East*, *Lotus Land*.

Gilbert and Sullivan, songs from any of the operas (if any of you sing).

Questions on Little Biographies

1. Name five modern English composers.
2. Name three operas of Gilbert and Sullivan.
3. Name two or three English composers who live in America.
4. Who wrote the march "Pomp and Circumstance"?
5. Which composer uses many folk-tunes as the basis of his composition?

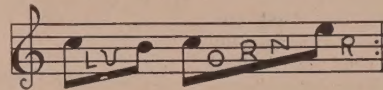
Ear Training

A very poor ear
Is no good at all,
So start in to train it today.

Original Compositions

It often happens that the Juniors write little compositions that they think are rather good and then send them in to the Junior Etude. But the Junior Etude does not use such things, and so they must always be returned: so it would save everybody lots of trouble if you did not send these in. Show them to your teachers if you want to, or to your families, but do not send them to the Junior Etude. There is one here from someone, whose initials are L. E. K., but the name is written carelessly

and cannot be read and there is no address on the paper. So this particular composition cannot be returned. It is called "Trees." If the writer of this has been wondering why he or she never heard from the Junior Etude about it, or why it has not been returned, that is the reason. Incidentally, that is not the first thing that has been sent in without a return address, but it shows how important it is to write clearly and give your address.



DEAR JUNIOR ETUDE:

I play triangle in our rhythm orchestra. We have a club and study the lives of the great composers. I enjoy my music so much and wish that all girls and boys could study it.

From your friend,
VIRGINIA WATKINS,
Alabama.

DEAR JUNIOR ETUDE:

Our piano teacher has organized a club, called the "G Clef Club." It is divided into two parts and I am in the first division. My ambition is to become a pianist. One of my hobbies is reading about famous old masters and music.

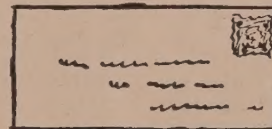
From your friend,
LOIS KAISER (Age 12),
New York.

DEAR JUNIOR ETUDE:

I play the piano, guitar and harmonica. I am interested in Junior Music Clubs and, although there are none here, we may start one if we get enough members. Do the members have to play an instrument? We have already started a rhythmic orchestra.

From your friend,
IRENE McNEIL (Age 13),
New Hampshire.

N. B.—Some music clubs make it a rule that all members must play an instrument, while others do not. Each club makes its own rules and regulations. Why not use the rhythmic orchestra for the beginnings of a club? The new members who cannot play in it might write essays about composers, and all might join in musical games and group singing to end the meetings.



DEAR JUNIOR ETUDE:

I was eight years old in February, and this is my first letter to the JUNIOR ETUDE. My mother and father were born in Philadelphia and we came out here to live about three years ago. Since we came here my mother has been teaching me music on a baby organ. I am enclosing a little straw bracelet that was made by a little native child.

From your friend,
KATHRYN MARIE HESS (Age 8),
Africa Inland Mission,
Mabuki
Tanganyika Territory, Africa.

DEAR JUNIOR ETUDE:

I am six years old and have studied music nearly a year and have played in my first recital. Mother reads me letters in the JUNIOR ETUDE. I am fortunate to have a teacher who lives just two blocks from my home.

From your friend,
SARAH AMANDA PHILLIPS (Age 6),
Alabama.

DEAR JUNIOR ETUDE:

We have a morning service in our school where someone sits up in the front of the assembly and calls on people to read stories or poems or tell things. I want to use some of the poems in the JUNIOR ETUDE for our assembly.

From your friend,
CLARE SCHWARTZTRAUER (Age 10),
Oregon.

Letter Box List

Letters have been received from the following, and we regret that space will not permit these letters being printed—

Margaret Eledge, Quenton Scarborough, Louise Marie Hattey, Carolyn Street, Sarah Schlisserman, Oressa Weston, Lenita Clark, Mary Jo Jones, Helen Wetterling, Sylvia Sadofsky, Angelina Rains, Ella Marie Hendel, Mary Sue Freeman, Carol Betts, Laurence M. Smith, Barbara Martindale, Dorothy Jeffries, Elsie Martin, John Young, Sue Evelyn Hillard, Sheila Kelly, Sarah M. Jane Wilson.

Answers to Ask Another

1. One flat.
2. B sharp.
3. A triplet of sixteenth-notes has the value of one eighth-note.
4. Schumann was born in 1810.
5. The string section of the orchestra is comprised of the first violins, second violins, violas, violoncellos, double basses and harps.

6. Grieg was Norwegian.
 7. Clarinet.
 8. In unison means different instruments or voices producing the same pitch.
 9. In the opera "Parsifal" by Wagner.
 10. Maurice Ravel.
- Name
Time
Score

JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Musical Anecdotes." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

Office, 1712 Chestnut St., Philadelphia, Pa. before the tenth of October. Names of prize winners and their contributions will be published in the issue for January.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

The teacher can be sure that the pupil understands the correct relation of meter and rhythm only if he counts aloud.

JUANITA FISHER (Age 11),
Texas.

HONORABLE MENTION FOR MAY
ESSAYS

Helen Densley, Ada Weil, Alaire Easter, Florynne LeBlanc, Rilma White, Theresa Danhof, Lucile Noebbeck, Beatrice Levassour, Ruth Johnson, Margaret Haley, Jane Dill, Jeanette Roelke, Mary Lauridsen, Elizabeth Allen, Martelle Balced, Barbara Jenkins, Maxine Daniels, Dorothy Fountain, Winifred Watson, Ursel Hosling, Billie Clark, Smith Applegate, Esther Richardson, Mary Louise Roberts, Janet Dinsmore, Cyrus C. Pilz, Alice Hammond, Mary Genevieve Miller, Pearl L. Miller, Marjorie Wareham, Stella Favara, LaVerna Weibrauch, Annie Laurie Thornton, Lorraine Nelson, Hannah Marksyeln, Germaine Jones, Gertrude Manning, Eleanor Myers, Margaret Murphy, Leon Dickoff, Doris Fitzwater, Catherine Ann Lague, Anna Mae Dyer, Louise Hatty, Thelma Grover, Belle Isle Stoner, Anne McCormick, Cleona Kelts.

Special Contest

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Words on the Subject

"WHAT SHALL I GET FROM THE
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Conditions

1. The Prize is open to all Juniors under twelve years of age whether subscribers of THE ETUDE or not.
2. All compositions must be submitted to the office of THE ETUDE bearing a postmark not later than February 15, 1931.
3. No one who has passed the twelfth birthday on the above date may compete.
4. In the case of a tie a prize equal to the above mentioned amount will be given to each contestant.
5. All compositions must be written upon one side only of each sheet of paper. Typewritten manuscripts are desirable but not necessary.
6. THE ETUDE reserves the right to print, at regular space rates, compositions acceptable for publication but not winning the prize.
7. Owing to the immense correspondence at THE ETUDE offices no compositions will be returned unless especially requested and accompanied by adequate return postage.
8. Every composition must bear at the top: Submitted in the Junior Prize Contest.

My name is My age is

My address is

My father's name is

My mother's name is

9. All compositions must be the original work of the pupil unaided by adult assistance other than that which the pupil has acquired in the regular course of musical instruction.

(Compositions, of course, mean essays and not musical compositions.)

EDUCATIONAL STUDY NOTES ON
IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Merry Shipmates, by Paul Valdemar.



Ever since men first went to sea—and that is in the long ago—they have invented songs or "chanteys," designed either to help them while away the hours or to lighten the monotonous tasks with which a sailor's life is filled. The bold left-hand melody, with which this short sketch opens, reminds us of these songs; and as we play it we

can fairly hear the men's lusty, untrained voices sending a "Yo, ho, ho!" over the watery ways.

Play the first and last sections brusquely—in a harsh, choppy style. The middle section contains certain right-handed phrases which you must note; and in general it is much smoother than the rest of the piece.

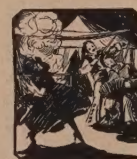
The Full Moon, by Mana-Zucca.



Here is a particularly nice composition by one of America's best known women composers. When Mana-Zucca was just a small girl she was the piano soloist on a certain occasion with one of New York's largest orchestras. Her playing won much praise, so that she was pronounced a real "prodigy." Is there a prodigy in your family?

You will find it easy to play this piece pretty well after only a little practice, but it will require at least several weeks to gain real smoothness. Make each note of the groups of sixteenth equal to every other one. *Andante* is pronounced *ahn-dahn-teh*.

Gipsies, by Ella Ketterer.



Have you ever seen any Gipsies? They wear odd-looking clothes, the women showing especial fondness for brightly colored skirts, waists and scarfs. The worst thing about Gipsy life is that it permits its followers no real permanent home—and, after all, home is about the nicest thing in the world, isn't it?

Most Gipsy music is played rapidly, with intense feeling. This composition is true to type. At the very beginning we read the Italian word *allegro*, meaning "rapidly."

Notice in the first eight measures, which constitute a musical paragraph, there are two short phrases and a long phrase followed by two more short phrases and another long one.

Totem Pole Dance, by Irene R.



What an we are with Gipsies "shipmate" Rhythmic element the music. In fact the large drum upon several very loudly, so th

sing is nearly obliterated or dro

Make this dance very decisive, ly and keeping to a monotonous

Cradle Song, by H. D. Hewitt.

Here is a thoroughly charming slumber song which will not tax unduly the abilities of the average young violinist. Following the opening section in G major, there is interesting material in E minor. Then a shift to D major prepares the way in splendid shape for the return of the G major theme.

Legato playing is imperative in performing this piece.

Blue Iris Waltz, by Mathilde L.



This is an unusually gr without any Pay particular carefully ph the tenth aures the slid to the next same finger gerine which useful as you piano study is an easy tr

Dance of the Gypsy Children.

These are probably the children of those Gypsies whom Miss Ketterer describes in her composition, *Gipsies*, which appears in this same issue. At any rate they are very lively youngsters, as you can judge from the tune to which they are dancing.

Hop, skip, and hop again—how fast they move. See if your ten fingers can keep up with them!

This piece will serve as a use of the slur for those young it is an unknown quantity.

EDUCATIONAL STUDY NOTES

(Continued from page 735)

Dainty and fragile as its title, the present composition calls for agile fingers and a light touch. Notice how very short the phrases are. They exemplify, shall we say, the brief flutterings of the moth's flight.

The Pompadour's Fan, by Charles Wakefield Cadman.

As some of us with good memories will recall, Madame Pompadour was one of the most famous beauties of olden France. Her charm expressed itself even in her dress and in such a trifle as the exquisite painted fan which she carried.

Read the poem by Austin D Cadman has placed at the composition. If you do not u allusions you will at any rate effect of Dobson's skillful styl

This number is characteris his best. It abounds in li rhythm, and there is a sea of must be carefully charted at study of the piece. The sect nor demands especially close y you an opportunity to play it which, if you have been good, every day for some time.

Music for Children

By G. A. SARGENT

IN HIS book, "Crotchets," Percy A. Scholes quotes an interesting interview he once had with the late Dr. Eliot, President Emeritus of Harvard University. Dr. Eliot was then eighty years old.

"A good music school," he said, "gives an admirable training for eye, ear and hand and imparts an accurate and faithful use of all the senses. It is through a training of the senses in a high degree that the human race has attained all its most valuable knowledge, including the applied sciences of the last hundred years. Music is not physical training alone but also intellectual and moral training. . . . It is by a wonderful coordination of the senses, acting in common with the imagina-

tion and the reasoning greatest discoveries of the brought out and put to humanity. Music is not tion, a refined hobby. Act place as an education—as veloping the human child, latent powers and enablin the best of himself. So f special subject to be reser of the well-to-do, music is best things for children school at fourteen. A mu the child's birthright, th present, he may be depriv ing will more perfectly col spirit."

Counting Out Loud

(PRIZE WINNER)

The value of counting out loud cannot be written on paper. It is very easily demonstrated when the child who is used to counting out loud and playing with correct rhythm is given a position to play with others. Also counting out loud is very helpful when a metronome is not handy. The benefits derived are unlimited and orchestra leaders demand it.

I have taken piano lessons for about four years and violin lessons for one year. My teachers required counting out loud. I find my counting very helpful in trio and orchestra work.

When we moved from a town of about fifteen thousand people to a city of about sixty thousand people my sister and I were able to step right into orchestra work again because of the exactness of our playing. Also, we are able to play piano and violin accompaniments for my mother's vocal solos.

MARJORY A. CURRELL (Age 11),
California.

Counting Out Loud

(PRIZE WINNER)

In beginning a piece your teacher usually has you count out loud. Perhaps sometimes when you are practicing alone you will think that it sounds queer to count out loud, but it is not queer. It helps you with your music very much.

Sometimes I do not count out loud and my pieces are not nearly as good as when I count out loud.

I think that if pupils would count out loud more, their music would be better.

I am trying to cultivate careful habits of counting out loud so that my lessons will become better.

Without time or rhythm music is only a lot of different sounds. To make your music pleasing you must keep exact time by counting out loud, at least until you feel the rhythm or swing of the music, for a good strong rhythm is the heartbeat of music.

PATRICIA ERICKSON (Age 9),
Oregon.

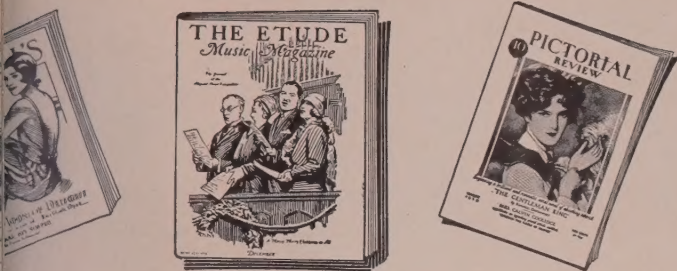
Counting Out Loud

(PRIZE WINNER)

Every music student should try very hard to count all music aloud. It is impossible for two, three or more people to play together on the same piano or different instruments without counting. It is the only way to learn "team-work."

The proper value of notes and rests can be learned only by counting them aloud.

Counting aloud develops a sense of rhythm. Hearing the counts helps to get the natural accents correctly placed, and makes the difference between primary and secondary accents. This, in turn, helps us to get correct phrasing, or to bring out the musical thought more plainly.



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For Schools, Colleges and Conservatories

Compiled and Edited by

J. E. MADDY and WILFRED WILSON

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